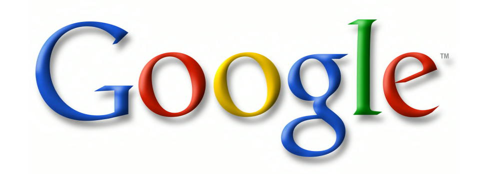




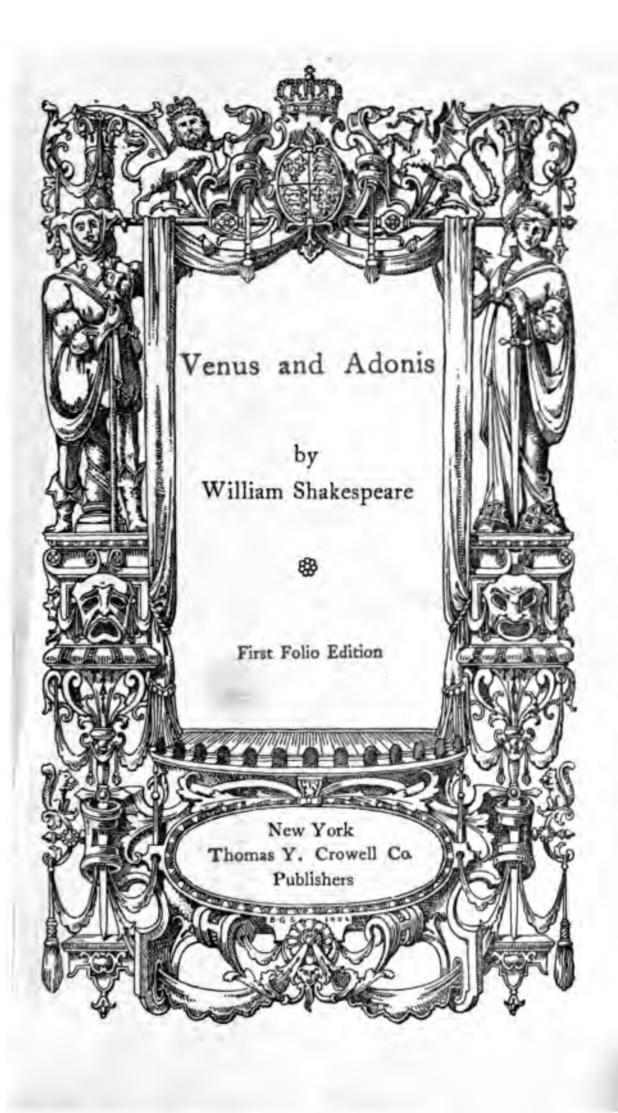
VENUS AND ADONIS





ADONIS

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Venus and Adonis

by
William Shakespeare

First Folio Edition

New York
Thomas Y. Crowell Co.
Publishers

VENUS AND ADONIS

BY

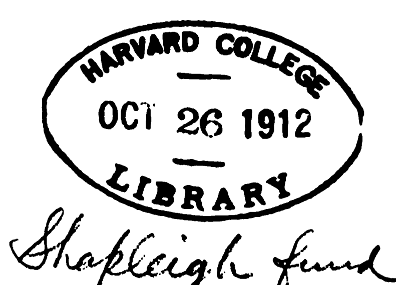
WILLIAM SHAKESPEARE

EDITED, WITH NOTES, INTRODUCTION
GLOSSARY, LIST OF VARIORUM READ-
INGS, AND SELECTED CRITICISM, BY

CHARLOTTE PORTER



NEW YORK
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INTRODUCTION

'VENUS AND ADONIS' is a Poem almost altogether conceived in terms belonging to the sense of sight. It is set apart, in this way, from the emotional invasion of the grosser senses in an aura, as it were, of delight in on-looking.

From the opening stanza, onward, the sense of sight is challenged. The rainy morning of a day of heat and fair promise is centred in an image like a lens. The eye is called to see the 'purple-colourd face' of the sun as he is leaving the 'weeping' morn. The boy forever young, the forever fated Adonis, is 'rose-cheekt.' He is laughing love to scorn, while eagerly to his hunting he hies him. The goddess, desperately fain, 'sick-thoughted,' is with 'bold-facd' wooing 'making amaine unto him,' to stop him and save the world of Beauty that 'hath ending' with his life.

Every advance in this brief of the whole story is a pictured movement. Does the goddess pluck Adonis from his horse? You are led to see how 'over one arme' is the 'lustie coursers' rein; under her other the 'tender' and 'pouting' boy. You must note that he is 'red for shame, but frostie in desier,' while she is 'red and hot, as coles of glowing fier.'

Again and again, with a 'Looke,' 'Looke how,' or 'Looke when,' a 'witnesse this' or 'lo' that, the



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Venus bids her senses fear the 'fantasie' no more, and 'with that word' sees 'the hunted boare' whose red bepainted 'frothie mouth' is like mingled 'milke and blood,' it is less a dream come true than a dreaded second dream, such as every one has felt, spreading through all the sinews a 'second feare.'

Everywhere the sense of sight feeds a visioned happening. So unreally real is each one, that it enthralls the mental eye with the mere pleasure of exercising its thrilling faculty of visualizing.

The vivid seeing proffered so plentifully and with so sensitive a transiency to the beholder's eye, carries with it to him also an impression of detachment. He is incited with artistic cunning to look on, and note, and mark, till the seeing itself, as a whole, becomes a centre of æsthetic observation. The aloofness of an actual third person privileged, like the Universal Eye, to peer upon the lovers, and the sympathy, cooled by creativeness, of the potential third person — the Poet himself, are shared in by the onlooker.

The conception of the Poem in terms of sight has thus purged the theme from arousing in the reader the lower excitements of imitative sensation. These, if it had used the same methods, it would have had in common with the many other popular poems of the time, derived from Ovid and the later Italian stories of Myrrha, Salmacis and Hermaphroditus, or Venus and Adonis. However otherwise poetically superior, it would have fallen into the same level of popularity as Peend's 'Salmacis.' Through its own peculiar method of stimulating the eye's clear sense of beauty, quite as much as by that other peculiarity in subject-matter, — namely, creating a dramatic clash of wills by making

his Adonis cold,— Shakespeare earned for his Poem its transcendency over all its amorous competitors.

This trait came out prominently to Coleridge; and, recently, the most capable editor of the Poems of Shakespeare — Wyndham, has reënforced this observation. The faculty of artistic appreciation has been taxed, says Wyndham, 'to a point at which it begins to participate in the asceticism of artistic creation.' 'As little,' said Coleridge, 'can a mind thus roused and awakened be brooded on by mean and indistinct emotion as the low, lazy mist can creep upon the surface of a lake while a strong gale is driving it onward in waves and billows.'

This good health of thinking no evil, induced in the reader by delighting his eye with its own nimble clarity, is the psychological result of the Poet's æsthetic method. The distinction made is not an idle one. Unless, like the Poet, one delights in all this revelry of the eye, unless one looks on at its activity, as well as at the whole pageant it commands, with an over-consciousness of exhilaration in the sheer sense of sight as the supreme ministrant of beauty for its own sake, one does not enjoy the Poem to the height. Otherwise, moreover, one is likely to mis-see and misjudge it. Perception of its visionary quality, and the luminous atmosphere flittingly encompassing it, lifts it out of any world but its own. Through these characteristics peculiar to the artistic use of the sense of sight, it is so distinctively non-human and non-moral. Through these æsthetic results it rapts us so away into the self-sufficient realm of myth new dressed in fantasy and transparent with cosmic suggestion.

The striking change in subject-matter, already men-

tioned, — the conception of Adonis as cold and immature,—has been traced to Greene and Marlowe. Whether the first hint of it came from Marlowe to Shakespeare, or the converse, which is possible, it is a mere rudiment in any one but Shakespeare. In all its riches of suggestion it is his. And it should be noted that it is natural to a Northern fancy working on a myth yielding symbolism of the recurring seasons of the year. Where the Spring comes coldly so often, where the young vegetation yields so tardily to loving warmth and fruitful growth, and is cut off by the season's early death so tragically soon, there an original poet's own myth-making fancy would be quickly apt to conceive of a bashful Adonis. Unwilling would he be to woo, hard to be won as any Hippolytus.

Some critics love to deny to Shakespeare any consciousness of the cosmic applications lying behind the creation of the myth he used. But the responsibility of their denial rests heavy on their head. Heavier than that of faith on those who do trace the ancient mythic influence. However freely directed, it surely informs and pervades a poem set so consistently out of doors throughout a burning-eyed day and a 'black-fac'd' night. The love of the Greek goddess of Love for the genius of the Year's beauty is here said to be for one whom 'Nature made,' and with whose life 'the world hath ending' (ll. 11–12). Her beauty, too, she claims, like that of 'the spring doth yearlie grow' (l. 141). And her love for the ever young Adonis, forever renewed and hailed with the blooming of the wind-flower every spring, and forever fated when the Summer heat passes to be gnashed by Winter's cruel tusks, — is as unnatural for a Shakespeare as for a

Keats either to ignore or make rigid with allegory. Nowhere does the Poem quarrel with the myth. Nowhere does it quite humanize it, though everywhere enlivening it. It transports it to Warwickshire, makes it at home with English fox and roe, 'purblind hare' and 'earth delving conies,' yet animates it with a considerate 'Lion' who walks behind the hedge lest he make Adonis fear him, and a 'Tygre' willing to be a tame listener. In its own new way and under its change of venue, it chimes in with the mediæval re-echoing of the classic fancy by many a delectable note. Such a note is the increasing sultriness of the sun that burns Adonis, and from which the goddess would shield him; her forebodings that he must die, the echoes that mock her in the night, the wind-flower that is '(quoth she) thy father's guise' and his 'next of blood.'

Most remarkable and least remarked, most peculiar to Shakespeare, moreover, of all in the conception of the subject-matter of the Poem, is the concluding turn of the story. It constitutes what the mythologist calls a new myth of explanation. This original sequel is the prophecy Venus makes (ll. 1135–1164). It attributes to the fatal death of Adonis that crossed her love, the secret influence of all the roughness in life and destiny that ever since has forbidden the course of true love to run smooth.

> Since thou art dead, lo here I prophecie,
> Sorrow on love hereafter shall attend:
>
> . . . .
>
> It shall suspect where is no cause of feare,
> It shall not feare where it should most mistrust,
>
> . . . .
>
> It shall be cause of warre and dire events,

> Subject and servill to all discontents :
> As drie combustious matter is to fire,
> Sith in his prime, death doth my love destroy,
> They that love best, their loves shall not enjoy.'

Both whimsical and philosophical is this remarkable addition. Both charmingly and profoundly is it characteristic of Shakespeare.

Apt as it is and in itself of worth, it serves, besides, a dramatic double purpose. Before Venus prophesies, her eyes, and ours, who read, are full of the sight of the ruined, devastated body, whose 'everie beautie is robd of his effect,' the 'pale lips,' the 'coffer-lids that close his eyes,' whereunder lie, when she lifts them, 'lo, two lamps burnt out in darknesse.' After she has ended her prophecy, the dolorous body has vanished. The stage has been cleared. While the attention was diverted by the deepest-plunging and the only thought-provocative passage in the story, the chance has been taken, as it was contrived to be, for a magical change of scene. From her sight, and ours, the boy that lay killed has been spirited away — 'melted like a vapour.' In his stead the 'sweet issue' of Adonis has sprung up into life. The desire of this purple flower 'checkred with white' is, also, like its father's, 'to grow unto himselfe.' But its future, as the 'next of blood,' is to be cradled in Love's breast.

The myth that in the prophecy was rationalized, and to some degree made to fit in with human thought and do it service, returns at the close to round out faithfully the cosmic symbolism of the story of love and life. What it images forth in the cradled wind-flower is eternal desire, perpetual dying transformed into the perpetual renewal of life.

CHARLOTTE PORTER.

EXPLANATORY

Text.

First Folio, 1623.

Line Numbering.

At top of page, Globe Edition, every *poetical* line of which is numbered; at side of page, First Folio, every *typographical* line of which is numbered. Lines put between brackets in text are *not* numbered, because they are not in First Folio.

Brackets

Indicate stage directions, etc., in Globe, or parts of text in Globe but not in First Folio, these parts being given here as they appear in the earliest or the earliest complete Quarto.

Italic Words

In margins, thus, [1] *blunt*, refer to and explain obscure words.

Foot-notes

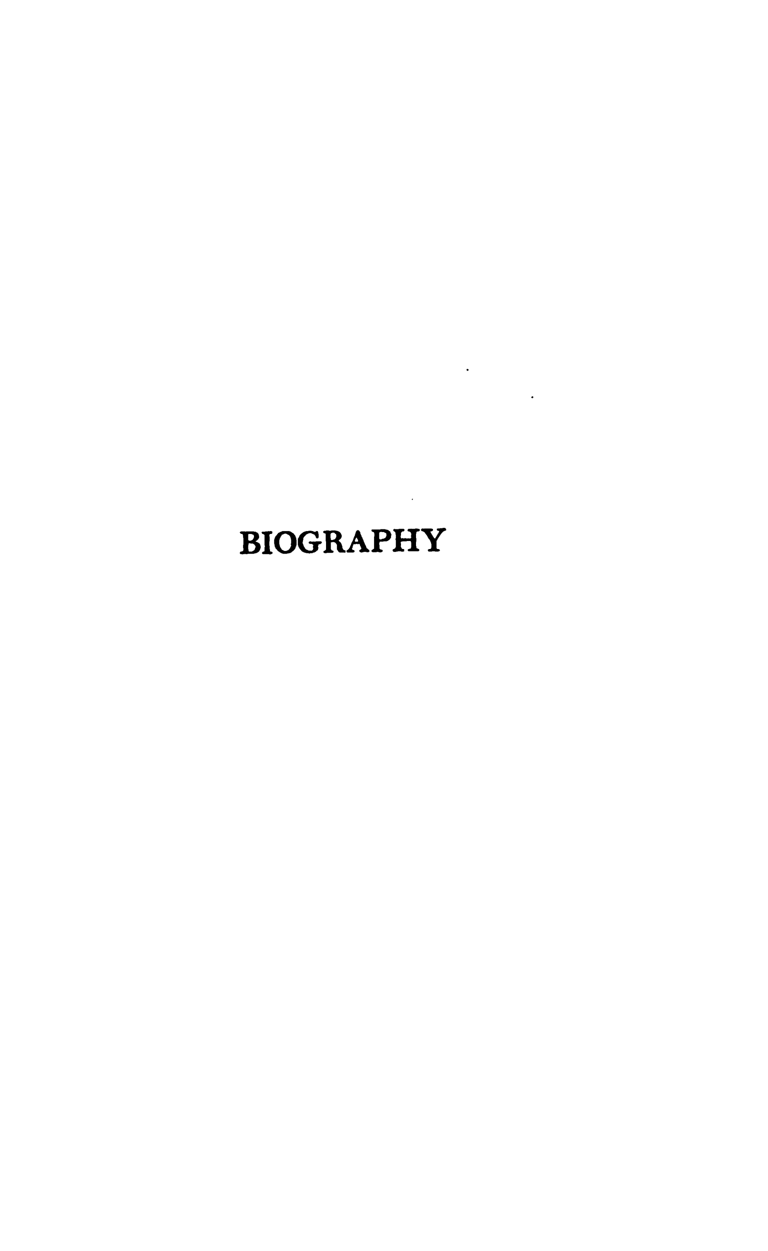
Cite in italics First Folio words emended; in bold-face, emendations adopted in Globe; in small capitals, earliest editions or first editor printing that emendation.

Abbreviations.

1Q. equals First Quarto, 2Q. Second Quarto, and so on; 1, 3-5Q. equals First, Third, Fourth, and Fifth Quartos, all substantially agreeing; QQ. equals all early Quartos.

2F. equals Second Folio, 3F. Third Folio, and so on; 2-4F. equals Second, Third, and Fourth Folios, all substantially agreeing.

l. equals line, ll. equals lines.



BIOGRAPHY

BIOGRAPHY

CONCERNING the supreme Englishman of Elizabethan England, it is impossible to construct an adequate personal history built solely out of facts of accredited record.

Yet only an indubitable biography bare of tradition, colorless of dazzlement from the light exhaustlessly burning in Shakespeare's writings, can fulfil the modern desire for sure knowledge of the events in Shakespeare's life.

The impossibility of much assured knowledge grows naturally out of a primary fact — social habit in Elizabethan England. Since into the scope of this fact Shakespeare was born, it becomes significant, incidentally, at the outset, to see that it directly affects the question of such biography as the modern mind desires.

The utmost possible appreciation of the genius of Shakespeare in his day, here and there, among the more advanced minds, or generally among the people with whom he lived, could not greatly change the way of life then belonging to the people as a whole. That way of life led them to be incapable of exact facts even about the titled and official personages for whom they greatly cared. It led them to care nothing in particular for any facts about a commoner, an actor and writer of plays. Only rank, office under state or church, and landed property insured a man any precise current rec-

ord. Hence it was natural, and not yet grown so remote and uncommon that it need be declaimed against, that Shakespeare's external life remained traceable chiefly through legal documents as to his personal emotions, and through haphazard mention as to his artistic achievements. It is not surprising, nor is it necessarily a mercenary sign in him, that memoranda as to money matters multiplied toward the close of his life, as he more and more emerged, because of his artistic success, from the vagueness naturally encircling him as a playwriter of genius into the prominence naturally attaching to him as an Englishman of property.

It is through no uncommon happening to the son of a rising English tradesman that the birthday of that baby of world-wide homage, William Shakespeare, is not a matter of record, but that his christening day is. The pervading importance of the church as an English institution lends the light by which he first is seen. The earliest parish register of the Church of the Holy Trinity at Stratford-on-Avon in Warwickshire — a thick folio of vellum bound in metal-edged leather, wherein were transcribed in 1600 and later the entries of baptisms, marriages, and funerals in the parish — still holds one page whose fourth line from the top, written in church Latin, has come to be of eminent interest:

1564. '*April 26. Gulielmus filius Johannes Shakspere.*'

The next actually certain and indisputable record extant directly and personally concerning Shakespeare himself follows eighteen years later — his marriage.

In the absence of light upon his boyhood and youth which is not borrowed from interweaving a series of traditions, dating a century or so later, with facts concerning his family, and with inferences that are more or less matters of individual judgment, it seems best

here to separate from Shakespeare's story these traditions and inferences, and to place all that remains—the facts of record—in order, leaving them to betray what they may of the pathway of his life.

Such mute and meager but trustworthy marks along his trail are like the impersonal traces only here and there remaining to indicate, to each silently observing eye, which direction a boyish singer took whose voice and glance once meant the utmost vividness possible to young life.

The same volume holding the entry of Shakespeare's baptism contains two prior entries of the baptism of children of John Shakespeare: Jone, September 15, 1558, and Margareta, December 2, 1562. The funeral of Margaret is set down in the following April, but whether or not a six-year-old sister Jone was left to greet the baby brother when he came into the world cannot be certain, since, although the church register fails to record Jone's death, it records later the birth of a second Jone, and as no other notice of Jone I remains, she may have died either after or before William was born.

Silences like these in such records reveal the necessarily incomplete nature of the evidence which yet must be clung to if what measure of sure knowledge of the Poet is left standing after three intervening centuries is to be sifted out of the darkness of the past.

The parish of Aston Cantlowe in Wilmecote, where Shakespeare's mother, Mary Arden, lived as a girl, had apparently not even begun to keep registers either carefully or carelessly when she and John Shakespeare were married. But property of as substantial a kind as her father, Robert Arden, husbandman, and his father Thomas, also a farmer, possessed, does not

fail to entitle the Ardens to more detailed and certain documentary record than remains of their poorer neighbors, the Shakespeares of Snitterfield, from whom John Shakespeare sprang, and whence he came to settle in Stratford, leaving his father Richard and brother Henry there employed in farming.

When Robert Arden of Wilmecote and his father Thomas were assessed for one of the subsidies levied on his subjects by Henry VIII, they were two of the four men of greatest substance in the parish. And a later subsidy found Robert the second richest man. His will, now in the Registry Court of Worcester, leaves to his youngest daughter Mary his best piece of land, Ashbies, some fifty-four acres out of his total acreage of a hundred and fifty or so, together with the farm-house, the 'crop apone the grounde' standing 'as hitt is,' and 'in moneye vi*li* xiii*s* iiii*d*.' This will arranges for the living of his widow in the same house with his daughter Alice, who was the other executor with Mary of his estate. Toward Mary's marriage as prospective and taking place later, this will of November, 1556, bears the witness lacking from the parish register.

If, when William was born, Mrs. Shakespeare's first child, Jone, as well as her second, Margaret, had died, to how tender a welcome for the first-born son do these formal dry parchments lend their halting testimony!

A plague ravaged Stratford in July of Shakespeare's birth-year, and the town books show that Shakespeare's father contributed toward the relief of the town. Whether or not his mother trembled then for the peril to her last-born three-months-old baby, certainly the nations may tremble now at the conjecture of what the world might be without its Shakespeare.

There is record left in Stratford that in the same autumn of 1556 when Robert Arden died John Shakespeare made substantial preparation for living well, by purchasing two properties, a house and garden in Greenhill Street, and a double house with a garden in Henley Street, now known to travelers as the Shakespeare Museum, side by side with the house still longer known as 'the Birthplace.' His purchase was subject to the usual payment of a fee yearly to the lord of the manor, the Earl of Warwick; and it happens that a list taken for the queen later, in 1590, of the Henley Street tenants paying manorial fees to the great noble of the shire, identifies this house as the home to which Shakespeare was born in 1564, and to which, some seven years before his birth, his mother came as a bride.

The very earliest reference, 1552, made to his father in the Stratford records also connects him with Henley Street. He was then fined 12*d.* for making a refuse-heap there, two other burghers being fined along with him to the same amount for a like offense. The simple sanitary regulations of a sixteenth-century country town are thus illustrated. They consisted, it appears from the records, in preferring as dumping places several dispersed specified 'public dunghills.'

The same year as the purchase of his home in Henley Street, John Shakespeare was summoned to serve on a jury. The style and title then given him is 'John Shakespere, glover.' Again is it so given him thirty years later, in a legal paper preserving the fact that he went to the neighboring town of Coventry to give bail for a Stratford tinker whom he thus befriended. From other remaining records of his trans-

actions and suits, it comes out that he dealt in various articles made of leather and also in grain, malt, and such country produce.

By the time his first son was born, 'John Shakespere, glover,' had risen to successive town offices: first, 1557, ale-taster, or tester for the town of malt liquors and bread; then town councilor; constable; affeeror, that is, assessor of just such fines as he and his fellow-townsmen had to pay for their individual dirt-heaps; chamberlain, or treasurer; and, finally, the next year after his son was born, alderman. He was so repeatedly employed as auditor for the town of the chamberlains' accounts and as appraiser of property that it would seem he must have been recognized as a man of practical ability and of a skill in reckoning not in the least inconsistent — at a period when accounts were cast with counters, as the shepherd's talk in 'Winter's Tale' (IV. iii. 38) illustrates — with another fact shown by the town papers, that, like most of his generation in Stratford, he signed his name with a mark.

In 1567, when he was first nominated for head bailiff or mayor, he is first written down as 'Mr Shakspeyr.' The important small prefix 'Mr.' is repeated in 1568, the year when he was successful in being elected to that office, the same year also when his first application was made to the College of Heralds for a coat of arms. The parish register reflects his increasing social importance in the same slight but significant manner in the further course of chronicling the baptism of his children: Gilbert, Oct. 13, 1566; Jone, April 15, 1569; Anna, Sept. 28, 1569 (buried in April, 1571); Richard, Mch. 11, 1574; Edmund, May 3, 1580. The 'Johannes Shakspere'

of the earlier entries becomes 'Magistri Shakspere' in 1571, and thereafter always appears as 'Mr.'

The next mark along the Shakespeare trail is this striking fact: As mayor of Stratford, Shakespeare's father entertained actors officially for the first time in the town's history. Between Michaelmas, 1568 and 1569, within his term of office, when Shakespeare was a five-year-old urchin, the queen's and the Earl of Leicester's players came to town and were given an official welcome. They may have come before without it, of course. In such case no one now is likely to be the wiser. Their coming is in ken now because Mayor John Shakespeare officially paid the queen's players nine shillings and the earl's twelve pence for first performances before himself and the aldermen, the town being admitted free. Admission might be charged at later performances; but, according to custom, the 'Mayor's play' was open to the public.

'To the Mayor's play,' writes Willis, a man born in the neighboring city of Gloucester, the same year as William Shakespeare, 'every one that will comes in without money, the Mayor giving unto the players a reward as he thinks fit to shew respect unto them. At such a play my father tooke me with him, and made mee stand betweene his leggs as he sate upon one of the benches, where wee saw and heard very well. . . . This sight tooke such impression in mee that when I came towards mans estate it was as fresh in my memory as if I had seen it newly acted.' This Willis records in 'Mount Tabor. Private Exercises of a Penitent Sinner, published in the yeare of his age 77 Anno Dom. 1639.' Will Shakespeare's mind can scarcely be supposed to be less impressionable.

The Coventry Corpus Christi Players were playing

during Shakespeare's youth. They played at Bristol in 1570, and their road ran through Stratford. In 1575, when Shakespeare was eleven, Queen Elizabeth was entertained by Leicester with wide-heralded festivities and shows at Kenilworth, within a walk of Stratford. Coventry is but five miles farther on.

In the next year, 1576, and the next, companies of players came to Stratford, and again from 1579 on for eight years each twelvemonth brought its actors to Shakespeare's town. 1587, the richest year of all, brought five companies, the queen's, Leicester's, and Essex's among them.

Teaching was to be had free to boys of Stratford at the 'Kings New School.' It was in charge of Walter Roche in 1570, an Oxford man, fellow of Corpus Christi, and to him, in 1577, the curate of Luddington, Thomas Hunt, succeeded. Such schools led boys, after just such initial instruction in the horn-book and the *b-a's* as Moth makes fun with in 'Loves Labour's Lost' (V. i. 49-60), through just such a first book in Latin as William Page recites from to Parson Hugh in 'The Merry Wives of Windsor' (IV. i. 13-63), Lily's Grammar and the 'Sententiæ Pueriles' being passed, to the 'Eclogues' of Mantuanus, praised in 'Loves Labour's Lost' (IV. iii. 97-101), to Plautus, Ovid, Virgil, Seneca, Terence, Cicero, Horace, and the rudiments of Greek. It had not yet occurred to the pedagogic mind that anything but the classics was a subject for instruction, and Latin was, of course, as common as geography, physiology, and arithmetic now.

In 1571 John Shakespeare was chief alderman. In 1575 he bought an additional house, the one adjoining, now called 'the Birthplace.'

So far the facts betoken comfort and prosperity. But when Shakespeare was fourteen a decided stroke of misfortune from the money point of view befell the family, through the father's mortgaging his wife's property of Ashbies to her brother-in-law, Edmund Lambert, for £40, for it led to the Shakespeares' loss of their estate.

Early in the same year, 1578, the town council agreed 'that every alderman, suche underwrytten excepted, shall paye towardes' the equipment of pikemen, billmen, and archer 'vj*s.* viij*d.*,' and 'Mr. Shaxpeare' was one of the two let off with paying less. Later in the year he and another were excused from a weekly poor-tax levied on the aldermen. The next year he is named among those failing to pay a levy on all the citizens for the purchase of armor. He and his wife parted with his individual share in Snitterfield property for £4, and they parted with her interest in other Snitterfield property for £40. He begins in 1578 to absent himself from the town council meetings, still more the next year, and then so altogether that in 1586 an alderman was chosen to fill his place, since he 'dothe not come to the halles . . . nor hath not done of longe tyme.'

Shakespeare's sister Anna died in April just before her brother's fifteenth birthday, and the sadness of this, together with the family distresses, particularly over Ashbies, regarding which repeated interviews and arrangements with the Lamberts were sought in vain by his father, must have brought Shakespeare early face to face with some of the relentless words of life.

If in the spring of the year 1580, when the £40 was to be repaid, his brother was christened Edmund in deference to Uncle Edmund Lambert, who had

lent the money to the Shakespeares on such good security, the compliment did not serve to loosen his grasp upon the land. The law of the time favored a creditor's absolute ownership of security if repayment was not made rigidly on the day specified, and though the Shakespeares claimed in their first legal appeal against Lambert, as in other complaints later, that John took his £40 across Barton Heath to Edmund at Michaelmas of 1580, and that it was refused because there were other debts that must be paid, some confusion as to the time sticks to these claims, due, it may be, to misfortune rather than fault of the Shakespeares. The result, however, remained inexorable.

1582. '*Datum 28 die Novembris anno regni domine nostre Elizabethe . . . &c. 25°.*'

The church registers at Luddington and at Temple-Grafton are not extant to yield record of Shakespeare's marriage as taking place in 1582. It is a fact assured by a bond preserved in Worcester at the bishop's registry. This bond was made in anticipation of the marriage and to guarantee the bishop of the diocese, who would be held responsible for such a course as was taken, from any objection that might be made against him for allowing this marriage of 'William Shagspere and Anne Hathawey, of Stratford in the diocese of Worcester,' to take place with but once asking of the banns, instead of the usual thrice. It happens that there is also preserved in the bishop's registers in Worcester an entry for a marriage license, November 27, 1582, between 'Williellmum Shaxpere' and 'Annam Whateley de Temple Grafton'—how explicable, whether the same William and Anne or not, nobody knows.

The Stratford registers supply the next facts on record and introduce Shakespeare as father:

1583. '*B. May 26. Susanna, daughter to William Shakspere.*'

1585. '*B. February 2. Hamnet & Judeth, sonne and daughter to William Shakspere.*'

Shakespeare's uncles, Henry Shakespeare of Snitterfield and Edmund Lambert of Wilmecote, cross the path of his family fortunes in 1587. Henry owed £22. His debtor claimed that John Shakespeare had made himself responsible if Henry did not pay it. He did not, and John was troubled with a series of suits over it. Edmund, the withholder of Ashbies, died, and his son and heir John was visited by John Shakespeare, as he claimed later, with a proposition to pay the old debt, and also with a new proposition to yield him undisputed title on his payment of £40. In this new application, which was ineffective, William Shakespeare joined his father and mother, as also in the complaint brought against Lambert two years later.

1587-1589. '*Johannes Shackespere et Maria uxor ejus, simulcum Willielmo Shackespere filio suo,*' etc.

This is the last recorded Stratford mention of Shakespeare before London mention begins. Whether he was in Stratford then, or already in London, there is no certain sign.

The final records concerning him in Stratford—his growing family, the vexed question of Ashbies, and his father's harassments—clearly provide spurs sharp enough to prick the sides of any intent a sensitive spirit might feel, either then or earlier, to win fortune to befriend him in London.

Something of the sense of injured pride and des-

perate ambition with which the Shakespeares would naturally cling to the lost estate echoes in these words from one of their actions for the recovery of the land 'the sayde John wrongfullie still keepeth': 'the sayde John Lamberte ys of greate wealthe and abilitie, & well frended and alied amongest gentlemen and freeholders of the countrey in the saide countie of Warwicke, where he dwelleth, and your saide oratours are of small wealthe and verey fewe frendes and alyance in the saide countie.'

This year of 1587 was the year, already noticed, when as many as five companies of actors visited Stratford, among them the Earl of Leicester's players.

1592. '*The onlie Shake-scene*,' etc.

A new drama of 'Henry VI' was brought out in March of this year, at the Rose Theater, by the players formerly Leicester's, now Lord Strange's. Talbot, as he appears in '1 Henry VI,' is spoken of that summer as 'new embalmed with the teears of ten thousand spectators at least' in Nash's 'Pierce Pennilesse,' printed in 1592. Robert Greene wrote from his death-bed, September 4, making use of Clifford's line in '3 Henry VI,' I. iv. 137, 'O tiger's heart wrapt in a woman's hide,' for a fling at Shakespeare's sudden eminence. In his 'Groatsworth of Wit bought with a Million of Repentance,' published by his friend Henry Chettle, September 20, Greene warned 'those Gentlemen his Quondam acquaintance that spend their wits in making Plaies,' that there was 'an upstart crow, beautified with our feathers, that with his *Tygers heart wrapt in a Players hide*, supposes he is as well able to bumbast out a blanke verse as the best of you; & being an absolute *Johannes factotum*, is in his owne conceit the onlie Shake-scene in a countrie.'

Chettle himself, in December, in his Preface to 'Kind Heart's Dreame,' adds clearness to this scarcely disguised allusion to Shakespeare and his collaborator in '3 Henry VI' by suing for pardon to one of the two playmakers aggrieved by Greene's hit. One of them he refers to as 'learned' and the other as an actor, 'whome at that time I did not so much spare as since I wish I had . . . because myselfe have seene his demeanor no lesse civill than he exellent in the qualitie he professes;—besides divers of worship have reported his uprightnes of dealing, which argues his honesty, and his facetious grace in writing that approoves his art.'

1593. '*xviii° Aprilis.—Richard Feild . . . a booke intuled Venus and Adonis.*'

But the sudden fame of Shakespeare's poem, 'Venus and Adonis,' mounted higher in the esteem of 'divers of worship' than any play could climb at that time. It was published by his fellow-townsman from Stratford, Richard Field, whose father's estate had been appraised at home by the Poet's father the year before. Its dedication, signed by William Shakespeare, challenged with a graceful adventurousness, modest but not obsequious, the patronage of the most notable in literary taste of the young courtiers of the day, the Earl of Southampton, and won it, along with the acclaim of the town. Seven editions were issued inside of ten years. Thus the year that saw Kit Marlowe's unfortunate death saw Will Shakespeare launched on the crest of fortune. The saying of the fop Gullio in 'The Return from Parnassus,' acted at St. John's, Cambridge, in 1599, expresses in a representative way its vogue: 'O sweet Mr Shakespeare! I'll have his picture in my study at the Court. . . . Let the dunci-

fiede age esteem of Spenser and Chaucer, I'll worshipp sweet Mr. Shakespeare, and to honour him will lay his Venus and Adonis under my pillow, as we read of one (I do not well remember his name, but I am sure he was a king) slept with Homer under his bed's head.'

1594. '*9 May. Mr. Harrison . . . a booke intituled the Ravysbement of Lucrece.*'

Shakespeare's second dedication to Southampton in his 'Lucrece' revealed his advance into his patron's favor, and the poem received such choice praise among writers as Drayton gave it in his 'Legend of Mathilda' (1594), referring to Lucrece of Rome as 'Lately revivd to live another age,' and such direct allusion and specific naming of the Poet as this in 'Willobie his Avisa' (1594):

> 'Though Collatine have deerely bought
> To high renowne a lasting life,
> And found that most in vaine have sought,
> To have a faire and constant wife,
> Yet Tarquyne pluckt his glistering grape,
> And Shake-speare paints poore Lucrece rape.'

The triumph of the year as Poet closed with fresh honor as Player and Playwright. He appeared before Queen Elizabeth at Greenwich Palace during the holidays, as the following entry in her Treasurer's MS. accounts sets forth: 'to William Kempe, William Shakespeare and Richarde Burbage, servauntes to the Lord Chamberleyne, upon the Councelles warrant dated at Whitehall xv^to^ Marcij, 1594, for twoe severall comedies or enterludes shewed by them before her Majestie in Christmas tyme laste paste, viz., upon St. Stephens daye & Innocentes daye xiij*li.* vj*s.* viijd, &

by waye of her Majesties rewarde vj.*li.* xiijs. iiij*d*, in all xx*li.*'

The same December holidays, the 28th, 'The Comedie of Errors' is recorded at the Temple as 'played by the players' before the students at the Hall in Gray's Inn.

Henceforth, each holiday season during the remaining years of Elizabeth's reign, there is record of plays before her by the company to which Shakespeare belonged.

Weever's sonnet includes, along with mention of the poems, allusion to the earliest tragedy, 'Romeo and Juliet,' and another of the histories, and thus furnishes evidence of work done up to this time, in addition to the earlier histories and the comedies already named, of which contemporary record is lacking. Weever's 'more whose names I know not' is like Banquo's glass. It images the shadowy many in the background — the much unknown exactly in the royal succession of Shakespeare's achieved dramas. The Sonnet is addressed:

AD GULIELMUM SHAKESPEARE

'Honie-tong'd *Shakespeare*, when I saw thine issue,
I swore Apollo got them and none other
Their rosie-tainted features cloth'd in tissue,
Some heaven-born goddesse said to be their mother;
Rose-checkt *Adonis* with his amber tresses,
Faire fire-hot *Venus* charming him to love her,
Chaste *Lucretia*, virgine-like her dresses,
Prowd lust stung *Tarquine* seeking still to prove her,
Romea, Richard; more whose names I know not,
Their sugred tongues and power attractive beuty
Say they are Saints, althogh that Sts they shew not,
For thousand vowes to them subjective dutie;

They burn in love; thy children, Shakespear het them;
Go, wo thy muse; more nymphish brood beget them.'

From London achievements so brilliant Shakespeare's eyes were turned to Stratford by the death of his son, whose funeral is entered in the church register:
1596. '*F. August 11. Hamnet filius William Shakspere.*'
His uncle Henry died during the Christmas holidays, while Shakespeare's company was performing before the queen at Whitehall. His father's application this year to the College of Heralds resulted in his obtaining a pattern for a coat of arms, and a draft of the proposed grant was made out, which is still on record, though not executed.
1597. '*A Pleasant Conceited Comedie*'
called 'Loves Labour's Lost,' played in the holidays before the queen at Whitehall, was an earlier success, one of Weever's many 'more,' for it was revised, 'newly corrected and augmented by W. Shakespeare,' and prepared especially for the presentation given before the queen 'this last Christmas,' as its title-page of 1598 says.

Recorded sign in 1597 of Shakespeare's continued personal attachment to Stratford as his home, which is lacking with relation to the more intimate event of his son's death, is found in his purchase for £60 of New Place, the finest residence in the town, built for Sir Hugh Clopton in 1496; 'a pratty house of bricke and tymbre,' opposite a 'goodly Churche in a fayre street,' says a writer describing it in 1540.

Again, with relation to material affairs, record of which is demanded by custom, Shakespeare's strong continued interest in his family's affairs is revealed by the fact that a chancery suit was begun against John Lambert for

recovery of Ashbies. The plea dates November 24, 1597, and a series of court orders for hearing witnesses runs from July, 1598, to October, 1599. This necessarily expensive struggle for the Arden property testifies that London success had not obscured but rather brightened the old Stratford desires. No decree of the court was ever recorded.

Letters of Stratfordians belong to this first epoch of attainment, and show Shakespeare in a position upon which his townsmen place friendly dependence, as the following extracts illustrate:

1. From a letter of January 24, 1597, from Abraham Sturley to his brother-in-law in London, Richard Quiney, whose son married Judith Shakespeare later:

'This is one speciall remembrance from ur fathers motion. Itt seemeth bi him that our countriman, Mr. Shaksper, is willinge to disburse some monei upon some od yarde land or other att Shotterie or neare about us; he thinketh it a veri fitt patterne to move him to deale in the matter of our tithes. Bi the instruccions u can geve him thereof, and bi the frendes he can make therefore, we thinke it a faire marke for him to shoote att, and not unpossible to hitt. It obtained would advance him in deede, and would do us muche good.'

2. From a letter of Sturley to Quiney acknowledging a letter of October 25, 1597, saying 'that our countriman Mr. Wm. Shak. would procure us monei, which I will like of as I shall heare when and wheare and howe; and I prai let not go that occasion if it mai sorte to any indifferent condicions. Allso that if monei might be had for 30 or 40*l.* a lease, &c might be procured.'

3. A letter from Quiney 'To my lovinge good ffrend and contreyman Mr. Wm. Shackespere':

'Lovinge contreyman, I am bolde of yow, as of a ffrende, cravinge your helpe with xxx*ll.* uppon Mr Bushells and my securytee, or Mr. Myttons with me. Mr. Rosswell is nott come to London as yeate, and I have especiall cawse. You shall ffrende me muche in helpeing me out of all the debettes I owe in London, I thancke God, and muche quiet my mynde, which wolde nott be indebeted. I am nowe towardes the Cowrte, in hope of answer for the dispatche of my buysenes. You shall nether loose creddytt nor monney by me, the Lorde wyllinge; and nowe butt perswade yowrselfe soe, as I hope, and yow shall nott need to feare, butt, with all hartie thanckefullenes, I wyll holde my tyme, and content yowr ffrende, and yf we bargaine farther, you shal be the paiemaster yowrselfe. My tyme biddes me hastene to an ende, and soe I committ thys to yowr care and hope of yowr helpe. I feare I shall nott be backe thys night ffrom the Cowrte. Haste. The Lorde be with yow and with vs all, Amen! ffrom the Bell in Carter Lane, the 25 October 1598.

'Yowrs in all kyndenes,

'RYC. QUYNEY.'

By the time Shakespeare had reached his thirty-fourth year, then, even these inadequate records are enough to show that he had grasped material comfort in Stratford and artistic supremacy in London. Where he most wanted endearing quiet and well-being, at home in Stratford, with family and kindred, he took pains to secure an established mansion. In the years following he proceeded to add unto it broad lands and means for its fit maintenance. Out among men, on the other hand, in the stir and stream of life in Lon-

don, he was not yet content to pause, though he had achieved a mass of work in the thirty-four years of his life up to that time, so compactly summed up by a contemporary critic that his statement has served the world ever since as the best single measure of the results of genius.

This critic, Francis Meres, in a chapter in his 'Wits Commonwealth or Palladis Tamia,' compares the poets of England with the Greek and Latin poets. He parallels Shakespeare with the classics under every division of his subject: with 'the sweete wittie soule of Ovid' he links the poems and 'sugred sonnets' of 'mellifluous and hony-tongued Shakespeare'; with 'Plautus and Seneca the best among the Latines for Comedy and Tragedy,' he places 'Shakespeare among the English the most excellent in both kinds for the stage.' The famous list follows: 'for comedy witnes his Gentlemen of Verona, his Errors, his Love labors lost, his Love labours wonne, his Midsummer Nights dreame, and his Merchant of Venice; for tragedy, his Richard the 2, Richard the 3, Henry the 4, King John, Titus Andronicus, and his Romeo and Juliet.' With the best lyrick poets, and the best tragick poets, with the best poets among the Greekes for Comedy and the most famous for Tragedy, and those for elegy 'the most passionate among us to bewaile and bemoane the perplexities of love,' with all in every list Shakespeare's name shines out. Other names often precede his, it is true. Who is Doctor Leg of Cambridge, may well be asked now, that he should be first on a list of English dramatists that is paired with the supreme Greek tragedians? And who are Maister Edwardes, Edwarde Earle of Oxford, Lord Buckhurst, for example, that they should rank ahead of Will

Shakespeare anywhere? The lesser lights of these higher-placed gentry have sputtered into blankness, while Shakespeare's holds fresh brilliancy, and suffices to redeem his contemporary critic's errors in adjudging precedence here and there by his discernment in fixing the Player-poet so early and so firmly among his stars.

Signs of Shakespeare's continuance as a Player are not less steadfast, though much less conspicuous, than as a Playwright and as a Stratfordian. His life as an actor apparently never ceased during his London successes, and in 1598, this year marking so much attainment past, it is clear that he played in Ben Jonson's 'Every Man in His Humour,' since his name appears at the head of the original list of actors.

The chief mention extant of the plays added by his 'right happy and copious industry' to Meres's oft-cited tale may now follow. And as, continuously all along with the creation of the great plays, the tenacity of his hold upon Stratford as his home is evident, the two streams of intermittent testimony may fitly flow on together, side by side, to betray what little they may of the brain and heart of the deviser behind them.

1599. *'And to ourselves wee joyned those deserving men, Shakspere, Hemmings, Condall, Philips & others, partners in the profittes of that they call the House.'*

Thus in an address to the Right Honorable Philip, Earl of Pembroke and Montgomery, a manuscript now in the Public Record Office, London, in which they stated their side of the difficulties they had with other of their actors, the Burbages — owners of the Theater, the Globe, and finally of Blackfriars — preserve for posterity the fact of the shares they leased out for twenty-one years. These shares assured Shakespeare a far larger

part in his successes than he could have won either as actor or as author. The same address explains, too, that in the days of the Theater the players had only 'the profitts arising from the dores,' but now, since the building of the Globe, they 'receave all the cummings in at the doores to themselves and halfe the galleries.'

1600. '*4 Augusti.—As You likeyt, a booke; Henry the Fift, a booke; The Commedie of Muche Adoo about nothinge, a booke,* } *to be Staied*'

Whether or not, as sharer in the company, Shakespeare was interested in the staying of these plays from the hands of the printers which this famous entry in the Stationers' Books indicates, the richness of his literary harvest by the year 1600 is shown by it, and there are to be added entries of 'A mydsommer nightes dreame' and 'The Merchant of Venyce.' In Weever's 'Mirror of Martyrs' an allusion is clear to Shakespeare's 'Julius Cæsar':

> 'The many-headed multitude were drawn
> By Brutus' speech, that Cæsar was ambitious,
> When eloquent Mark Antony had shown
> His virtues, who but Brutus then was vicious?
> Man's memory, with new, forgets the old,
> One tale is good until another's told.'

Meanwhile in Stratford, while he was himself in London, an item appears of his recovery of £7 from John Clayton.

1601. '*Poeticall Essaies . . . Shadowing the Truth of Love in the constant Fate of the Phœnix and Turtle. Done by the best and cheifest of our moderne writers.*'

Chapman, Jonson, and Marston contributed with Shakespeare to this volume of Chester's 'Love's Mar-

tyr'; and Shakespeare's contribution, mystical and symbolic, signed by him, is a tantalizingly interesting fact in the history of his authorship.

This was the year of the rebellion of Essex, and in London, all around Shakespeare, tumult surged. In it his patron Southampton, and a group of nobles allied with him to the fortunes of Essex, were involved, and the venturous playing of 'Richard II,' with its deposition scene, suppressed before as hateful to the queen, occasioned the examination of his fellow-player Philips, but Shakespeare himself seems to be clear of tanglement, whatever his feelings may have been.

In Stratford, in the parish register, is set down:

1601. '*F.—Septemb. 8. Mr. Johannes Shakspeare.*'

No grave or other memorial of him remains in Stratford.

1602. '*xxvj^to^ Julij.—James Robertes.—Entred . . . A booke called the Revenge of Hamlett . . . as yt was latelie Acted by the Lo: Chamberleyn his servantes.*'

The earliest remaining reference to Shakespeare by name in relation to the great play is an interesting one, not printed, however, till 1604, in 'Daiphantus,' where, after praise of Sidney's 'Arcadia,' it is written: 'or to come home to the vulgars element, . . . friendly Shakespeare's tragedies, where the commedian rides, when the tragedian stands on tiptoe; Faith, it should please all, like Prince Hamlet.'

'The Merry Wives of Windsor' was entered the same year, earlier. Along with the record of these two imperfect copies of these plays, as now we know them, comes the customary evidence that the Poet remembered Stratford, from the title-deed of May 1, 1602, conveying 'Fowre yarde lande . . . conteyning by estimacion one hundred and seven

acres' from 'John Combe of Olde Stretford . . . gentleman' to 'William Shakespere of Stretford-uppon-Avon . . . gentleman.' A purchase from Walter Getley, still further enlarging the estate he was building up at home, was also made that September, of a cottage and garden in Chapel Lane, near New Place.

1603. '*The Players Priviledge*,'

and License of May 17, 'By the King,' authorized 'these our servantes, Lawrence Fletcher, William Shakespeare, Richard Burbage,' and others named, 'freely to use and exercise the arte and facultie of playing comedies, tragedies, histories.' This is the eminent memorandum of the year for Shakespeare, although he had played before the queen in February at Richmond just before her death in March.

'1604 & 1605 — *Edd. Tylney — Sunday after Hallowmas — Merry Wyves of Windsor perfd by the K's players — Hallamas — in the Banquetting hos. at Whitehall the Moor of Venis.*'

This memorandum of Malone's (now preserved in the Bodleian Library, MS. Mal. 29), was based upon archives not now accessible. MS. Rawlinson A 204 confirms it, showing that Shakespeare's Company was paid for eleven performances at Whitehall, Nov. 1 and 4, Dec. 26 and 28, 1604, and on Jan. 7 and 8, February 2 and 3, and on Shrove Sunday, Monday, and Tuesday, 1605.

When the king made his triumphal entry in London in the spring of the same year, nine actors of this company were named in the Accounts as walking in the procession, William Shakespeare, with Burbage, Hemminge, and Condell, among them, and each of them was presented by the king with four and a half yards of scarlet cloth.

Whatever glory came of ranking with the grooms of his Majesty's bedchamber thereafter, Stratford pursuits were not less followed, as the suit the Poet brought that July in Stratford against Philip Rogers for the balance of a debt of '1*li* xix*s* x*d*' for malt bears witness.

1605. *July 24.* '*Unto the sayed William Shakespear, for and duringe all the residewe of the sayed terme,*'

was conveyed for £440, a lease of a moiety of the Stratford tithes.

That spring, May 4, Augustine Phillips willed 'to my fellowe William Shakespeare, a 30 shillinges peece in goold.' Earlier, March 3, another record of personal association is evidenced by his acting as godfather to William Davenant, son of John Davenant, host of the Crown Inn in Oxford.

1606. '*Mr. William Shakespeare his historye of King Lear*' was played, as the entry in the Stationers' Books of the next year shows, 'before the Kinges majestie at Whitehall uppon St. Stephans night at Christmas last.'

1607. '*M. Junij 5. John Hall gentleman and Susanna Shaxspere.*'

This notice of the marriage of Shakespeare's elder daughter is in the Stratford church register.

The notice of his brother Edmund's death, the player-brother who died in London, the register at St. Saviour's, Southwark, supplies, with the memorandum of the unusual honor and expense for an actor attending his burial, 'a fore noone knell of the great bell.'

1608. '*20 May.—Edw. Blount Entred . . . a booke called Anthony and Cleopatra.*'

This is in the London Registers. In Stratford church register appear the birth of Shakespeare's first

grandchild, 'Februar. 21. Elizabeth dawghter to John Hall, gen.,' and on September 9 the funeral of 'Mayry Shakspere, wydowe.' In Stratford, again, Shakespeare stood as godfather to William, son of his friend, Alderman Henry Walker.

1609. '*20 May. Tho. Thorpe . . . a Booke called Shakespeare's sonnettes.*'

The 'Never before Imprinted' line of the title-page in the published volume adds to the foregoing entry in the 'Stationers' Registers' the look of its being a long-buried treasure, not a new event in the story of Shakespeare's authorship by any means, but falling along in public mention with Meres's 'sugred sonnets' of 1598.

1610. '*Macbeth at the Glob, 1610 the 20 of Aprill*'

is the beginning of one of the interesting accounts of the plays which Dr. Simon Forman saw acted. It is taken from his MS. 'Bocke of Plaies and Notes therof.'

Twenty more acres bought of the Combes were added by Shakespeare to his Stratford estate this same year.

1611. '*In the Winters Talle at the Glob, 1611, 15 of Maye.* Observe ther howe Lyontes,' etc. Thus notes Dr. Forman again in his 'Diary.' There follows, also, without date, this: 'Of Cimbalin King of England,' etc.

In Stratford Shakespeare's name appears on the margin of a subscription list started on September 11, 'towards the charge of prosecuting the bill in Parliament for the better repair of the highway.'

1612. '*Richard Lane, Thomas Greene . . . and William Shackspeare gentleman, contra W. Combe.*'

This extract is from a bill of complaint of harm to the tithes by action of the Combes. Greene's interest is stated at a yearly value of £3, Shakespeare's at three-

score pounds. It is of special interest in its connection with further difficulties over the threatened injury to the tithes by inclosing of the fields held in common by Stratford citizens.

1613. '*Item, paid to John Heminges uppon the Cowncells warrant dated att Whitehall xx° die Maij, 1613.*'

This, from the treasurer's accounts in a manuscript in the Bodleian Library, shows the performance of 'The Tempest,' with other plays, at the marriage of the Lady Elizabeth and Prince Frederick. The list reads: 'Much adoe abowte nothinge . . . the Tempest, the Winters Tale, Sir John Falstafe, the Moore of Venice, . . . Cæsar's Tragedye . . .' etc. And later, 'one playe called a badd begininninge makes a good endinge . . . one other the Hotspurr, and one other called Benedicte and Betteris.'

The same spring, March 10, 'William Shakespeare of Stratford-upon-Avon, gentleman,' bought a house in Blackfriars, London, 'in consideration of the somme of one hundred and fortie pounds.'

In the Stratford church register is entered, February 4, the funeral of 'Rich. Shakspeare,' leaving Gilbert the only surviving brother; but there is an unexplained entry of a funeral, 1612, February 3, of 'Gilbertus Shakspeare, adolescens.'

In June of the same year the last new play of Shakespeare's was played at the Globe, 'Henry VIII,' and during its performance, as various letters of that summer still remaining relate, the theater was burned to the ground.

1614. *17 Nov.* '*My cosen Shakspeare comyng yesterday to towne, I went to see him how he did.*'

Much talk followed during this visit of Thomas Greene, the Stratford town clerk, upon the mooted injury to

their property in the tithes by the Combes' inclosure of the common lands, and Shakespeare in October had taken the precaution to make an agreement with William Replingham to make recompense for all 'losse . . . thought in the viewe of foure indifferent persons' to be sustained 'by reason of anie enclosure.'

John Combe had died that summer, July, leaving Shakespeare £5 in his will. His heir William was now intending to make the inclosure. Greene's 'Diary' gives further account of their talk, etc., thus:

'He told me that they assured him they ment to inclose noe further then to Gospell Bushe, and soe upp straight (leavyng out part of the Dyngles to the Field) to the Gate in Clopton hedge, and take in Salisburyes peece; and that they mean in Aprill to survey the land, and then to gyve satisfaccion, and not before; and he and Mr. Hall say they think ther will be nothyng done at all.

'23. Dec. A hall. Lettres wryten on to Mr. Maneryng, another to Mr. Shakspeare, with almost all the companies handes to eyther. I alsoe wrytte of my self to my cosen Shakspear the coppyes of all our actes, and then also a not of the inconvenyences wold happen by the inclosure.'

1615. *'9 Jan. Mr. Replyngham, 28 Octobris: article with Mr. Shakspear.'*

This is again from Greene's 'Diary,' after which follows: '11 Januarii Mr Manyryng and his agreement for me with my cosen Shakspeare.' Finally: 'Sept. Mr. Shakspeare tellyng J. Greene that I was not able to beare the encloseing of Welcombe.' The project of inclosing Welcombe was given up.

1616. *25 March. 'By me William Shakspeare.'*

Thus the Poet's will was signed. It left his younger

daughter Judith 150 'poundes of lawfull English money,' and another 150 after three years. It provided for his sister Jone Hart and her three sons, and left her the house 'wherein she dwelleth.' To his granddaughter, then but eight years old, all his plate was left 'except my brod silver and gilt bole' (which was left to Judith). Various bequests and remembrances to Stratford citizens follow: to his wife his 'second best bed with the furniture,' and to 'my fellowes, John Hemynges, Richard Burbage and Henry Cundell, xxvj*s*. viiij*d* apeece [to] buy them ringes.' The remainder of his estate went to his daughter Susanna and his son-in-law Dr. John Hall, her husband, whom the Poet also made his executors. The marriage of Judith to Thomas Quiney had then taken place, and the following three entries of marriage, funeral, and baptism in the church register close this year:

'*M. Feabruary 10. Tho Queeny tow Judith Shakspere*
'*F. Aprill 25. Will Shakspere, gent.*
'*B. November 23. Shakspere, fillius Thomas Quyny, gent.*'

This grandson died the next year. Two later-born sons to Judith died in 1639. In 1623 Mrs. Shakespeare, Shakespeare's widow, died, and was buried in the church chancel with her husband. The same year saw the publication of the first collected edition of the Plays of William Shakespeare, in London.

Shakespeare's daughter Susanna died July 11, 1649, and the Poet's only grandchild, Elizabeth, married successively to Thomas Nash in 1626, and, after his death in 1647, to Sir John Barnard of Abingdon, died childless February 17, 1669. The last descendant from his sister Jone, John Hart, died in 1800.

CHARLOTTE PORTER.

Aug. 8, 1903.

VENUS AND ADONIS

VENUS
AND ADONIS

VILIA MIRETUR VULGUS: MIHI FLAVUS APOLLO
POCULA CASTALIA PLENA MINISTRET AQUA.

LONDON

Imprinted by Richard Field, and are to be sold at
the signe of the white Greyhound in
Paules Church-yard.
1593.

TO THE RIGHT HONORABLE

Henrie Wriothesley, Earle of Southampton, and Baron of Titchfield.

Right Honourable, I know not how I shall offend in dedicating my unpolisht lines to your Lordship, nor how the worlde will censure mee for choosing so strong a proppe to support so weake a burthen, onelye if your Honour seeme but pleased, I account my selfe highly praised, and vowe to take advantage of all idle houres, till I have honoured you with some graver labour. But if the first heire of my invention prove deformed, I shall be sorie it had so noble a god-father: and never after eare so barren a land, for feare it yeeld me still so bad a harvest, I leave it to your Honourable survey, and your Honor to your hearts content which I wish may alwaies answere your owne wish, and the worlds hopefull expectation.

Your Honors in all dutie,
William Shakespeare.

VENUS AND ADONIS.

EVEN as the sunne with purple-colourd face,
Had tane his last leave of the weeping morne,
Rose-cheekt Adonis hied him to the chace,
Hunting he lov'd, but love he laught to scorne:
Sick-thoughted Venus makes amaine unto him,
And like a bold fac'd suter ginnes to woo him.

Thrise fairer than my selfe, (thus she began)
The fields chiefe flower, sweet above compare,
Staine to all Nimphs, more lovely then a man,
More white, and red, then doves, or roses are:
Nature that made thee with her selfe at strife,
Saith that the world hath ending with thy life.

Vouchsafe thou wonder to alight thy steed,
And raine his proud head to the saddle bow,
If thou wilt daine this favor, for thy meed
A thousand honie secrets shalt thou know:
Here come and sit, where never serpent hisses,
And being set, Ile smother thee with kisses.

And yet not cloy thy lips with loth'd sacietie,
But rather famish them amid their plentie,

Making them red, and pale, with fresh varietie:
Ten kisses short as one, one long as twentie:
  A sommers day will seeme an houre but short,
  Being wasted in such time-beguiling sport.

With this she ceazeth on his sweating palme,
The president of pith, and livelyhood,
And trembling in her passion, calls it balme,
Earths soveraigne salve, to do a goddesse good,
  Being so enragd, desire doth lend her force,
  Couragiously to plucke him from his horse.

Over one arme the lustie coursers raine,
Under her other was the tender boy,
Who blusht, and powted in a dull disdaine,
With leaden appetite, unapt to toy,
  She red, and hot, as coles of glowing fier,
  He red for shame, but frostie in desier.

The studded bridle on a ragged bough,
Nimbly she fastens, (ô how quicke is love!)
The steed is stalled up, and even now,
To tie the rider she begins to prove:
  Backward she pusht him, as she would be thrust,
  And governd him in strength though not in lust.

So soone was she along, as he was downe,
Each leaning on their elbowes and their hips:
Now doth she stroke his cheek, now doth he frown,
And gins to chide, but soone she stops his lips,
  And kissing speaks, with lustful language broken,
  If thou wilt chide, thy lips shall never open.

26. *president:* precedent–MALONE.

He burnes with bashfull shame, she with her teares
Doth quench the maiden burning of his cheekes,
Then with her windie sighes, and golden heares,
To fan, and blow them drie againe she seekes.
  He saith, she is immodest, blames her misse,
  What followes more, she murthers with a kisse.

Even as an emptie Eagle sharpe by fast,
Tires with her beake on feathers, flesh, and bone,
Shaking her wings, devouring all in hast,
Till either gorge be stuft, or pray be gone:
  Even so she kist his brow, his cheeke, his chin,
  And where she ends, she doth anew begin.

Forst to content, but never to obey,
Panting he lies, and breatheth in her face.
She feedeth on the steame, as on a pray,
And calls it heavenly moisture, aire of grace,
  Wishing her cheeks were gardens ful of flowers,
  So they were dew'd with such distilling showers.

Looke how a bird lyes tangled in a net,
So fastned in her armes Adonis lyes,
Pure shame and aw'd resistance made him fret,
Which bred more beautie in his angrie eyes:
  Raine added to a river that is ranke,
  Perforce will force it overflow the banke.

Still she intreats, and prettily intreats,
For to a prettie eare she tunes her tale.
Still is he sullein, still he lowres and frets,
Twixt crimson shame, and anger ashie pale,
  Being red she loves him best, and being white,
  Her best is betterd with a more delight.

Looke how he can, she cannot chuse but love,
And by her faire immortall hand she sweares,
From his soft bosome never to remove,
Till he take truce with her contending teares,
  Which long have raind, making her cheekes al wet,
  And one sweet kisse shal pay this comptlesse debt.

Upon this promise did he raise his chin,
Like a divedapper peering through a wave,
Who being lookt on, ducks as quickly in:
So offers he to give what she did crave,
  But when her lips were readie for his pay,
  He winks, and turns his lips another way.

Never did passenger in sommers heat,
More thirst for drinke, then she for this good turne,
Her helpe she sees, but helpe she cannot get,
She bathes in water, yet her fire must burne:
  Oh pitie gan she crie, flint-hearted boy,
  Tis but a kisse I begge, why art thou coy?

I have bene wooed as I intreat thee now,
Even by the sterne, and direfull god of warre,
Whose sinowie necke in battell nere did bow,
Who conquers where he comes in everie jarre,
  Yet hath he bene my captive, and my slave,
  And begd for that which thou unaskt shalt have.

Over my Altars hath he hong his launce,
His battred shield, his uncontrolled crest,
And for my sake hath learned to sport, and daunce,
To toy, to wanton, dallie, smile, and jest,
  Scorning his churlish drumme, and ensigne red,
  Making my armes his field, his tent my bed.

Thus he that over-ruled, I over-swayed,
Leading him prisoner in a red rose chaine,
Strong-temperd steele his stronger strength obayed.
Yet was he servile to my coy disdaine,
Oh be not proud, nor brag not of thy might,
For maistring her that foyld the god of fight.

Touch but my lips with those faire lips of thine,
Though mine be not so faire, yet are they red,
The kisse shalbe thine owne as well as mine,
What seest thou in the ground? hold up thy head,
Looke in mine ey-bals, there thy beautie lyes,
Then why not lips on lips, since eyes in eyes?

Art thou asham'd to kisse? then winke againe,
And I will winke, so shall the day seeme night.
Love keepes his revels where there are but twaine:
Be bold to play, our sport is not in sight,
These blew-veind violets whereon we leane,
Never can blab, nor know not what we meane.

The tender spring upon thy tempting lip,
Shewes thee unripe; yet maist thou well be tasted,
Make use of time, let not advantage slip,
Beautie within it selfe should not be wasted,
Faire flowers that are not gathred in their prime,
Rot, and consume them selves in litle time.

Were I hard-favourd, foule, or wrinckled old,
Il-nurtur'd, crooked, churlish, harsh in voice,
Ore-worne, despised, reumatique, and cold,
Thick-sighted, barren, leane, and lacking juyce;
Then mightst thou pause, for then I were not for thee,
But having no defects, why doest abhor me?

Thou canst not see one wrinckle in my brow,
Mine eyes are grey, and bright, & quicke in turning:
My beautie as the spring doth yearelie grow,
My flesh is soft, and plumpe, my marrow burning,
  My smooth moist hand, were it with thy hand felt,
  Would in thy palme dissolve, or seeme to melt.

Bid me discourse, I will inchaunt thine eare,
Or like a Fairie, trip upon the greene,
Or like a Nimph, with long disheveled heare,
Daunce on the sands, and yet no footing seene.
  Love is a spirit all compact of fire,
  Not grosse to sinke, but light, and will aspire.

Witnesse this Primrose banke whereon I lie,
These forcelesse flowers like sturdy trees support me:
Two strengthles doves will draw me through the skie,
From morne till night, even where I list to sport me.
  Is love so light sweet boy, and may it be,
  That thou should thinke it heavie unto thee?

Is thine owne heart to thine owne face affected?
Can thy right hand ceaze love upon thy left?
Then woo thy selfe, be of thy selfe rejected:
Steale thine own freedome, and complaine on theft.
  Narcissus so him selfe him selfe forsooke,
  And died to kisse his shadow in the brooke.

Torches are made to light, jewels to weare,
Dainties to tast, fresh beautie for the use,
Herbes for their smell, and sappie plants to beare.
Things growing to them selves, are growths abuse,
  Seeds spring from seeds, & beauty breedeth beauty,
  Thou wast begot, to get it is thy duty.

156. *should:* shouldst-2-13Q.

Upon the earths increase why shouldst thou feed,
Unlesse the earth with thy increase be fed?
By law of nature thou art bound to breed,
That thine may live, when thou thy selfe art dead:
  And so in spite of death thou doest survive,
  In that thy likenesse still is left alive.

By this the love-sicke Queene began to sweate,
For where they lay the shadow had forsooke them,
And Titan tired in the midday heate,
With burning eye did hotly over-looke them,
  Wishing Adonis had his teame to guide,
  So he were like him, and by Venus side.

And now Adonis with a lazie sprite,
And with a heavie, darke, disliking eye,
His lowring browes ore-whelming his faire sight,
Likd mistie vapors when they blot the skie,
  So wring his cheekes, cries, fie, no more of love,
  The sun doth burne my face I must remove.

Ay, me, (quoth Venus) young, and so unkinde,
What bare excuses mak'st thou to be gon?
Ile sigh celestiall breath, whose gentle winde,
Shall coole the heate of this descending sun:
  Ile make a shadow for thee of my heares,
  If they burn too, Ile quench them with my teares.

The sun that shines from heaven, shines but warme,
And lo I lye betweene that sunne, and thee:
The heat I have from thence doth litle harme,
Thine eye darts forth the fire that burneth me,

184. *Likd:* misprint 1Q., for Like.
185. *So wring:* Souring–2-13Q.
191 and elsewhere. *heares:* hairs (haires)–12-13Q.

And were I not immortall, life were done,
Betweene this heavenly, and earthly sunne.

Art thou obdurate, flintie, hard as steele?
Nay more then flint, for stone at raine relenteth:
Art thou a womans sonne and canst not feele
What tis to love, how want of love tormenteth?
O had thy mother borne so hard a minde,
She had not brought forth thee, but died unkind.

What am I that thou shouldst contemne me this?
Or what great danger, dwels upon my sute?
What were thy lips the worse for one poore kis?
Speake faire, but speake faire words, or else be mute:
Give me one kisse, Ile give it thee againe,
And one for intrest, if thou wilt have twaine,

Fie, liveless picture, cold, and sencelesse stone,
Well painted idoll, image dull, and dead,
Statüe contenting but the eye alone,
Thing like a man, but of no woman bred:
Thou art no man, though of a mans complexion,
For men will kisse even by their owne direction.

This said, impatience chokes her pleading tongue,
And swelling passion doth provoke a pause,
Red cheeks, and fierie eyes blaze forth her wrong:
Being Judge in love, she cannot right her cause.
And now she weeps, & now she faine would speake
And now her sobs do her intendments breake.

Sometime she shakes her head, and then his hand,
Now gazeth she on him, now on the ground;
Sometime her armes infold him like a band,
She would, he will not in her armes be bound:

208. comma after first Speake–5-9,11Q.
211. *liveless:* lifeless–SEWALL.

And when from thence he struggles to be gone,
She locks her lillie fingers one in one.

Fondling, she saith, since I have hemd thee here
Within the circuit of this ivorie pale,
Ile be a parke, and thou shalt be my deare:
Feed where thou wilt, on mountaine, or in dale;
Graze on my lips, and if those hils be drie,
Stray lower, where the pleasant fountaines lie.

Within this limit is reliefe inough,
Sweet bottome grasse, and high delightfull plaine,
Round rising hillocks, brakes obscure, and rough,
To shelter thee from tempest, and from raine:
Then be my deare, since I am such a parke,
No dog shal rowze thee, though a thousand bark.

At this Adonis smiles as in disdaine,
That in ech cheeke appeares a prettie dimple;
Love made those hollowes, if him selfe were slaine,
He might be buried in a tombe so simple,
Foreknowing well, if there he came to lie,
Why there love liv'd, & there he could not die.

These lovely caves, these round inchanting pits,
Opend their mouthes to swallow Venus liking:
Being mad before, how doth she now for wits?
Strucke dead at first, what needs a second striking?
Poore Queene of love, in thine own law forlorne,
To love a cheeke that smiles at thee in scorne.

Now which way shall she turne? what shall she say?
Her words are done, her woes the more increasing,
The time is spent, her object will away,
And from her twining armes doth urge releasing:
Pitie she cries, some favour, some remorse,
Away he springs, and hasteth to his horse.

But lo from forth a copps that neighbors by,
A breeding Jennet, lustie, young, and proud,
Adonis trampling Courser doth espy:
And forth she rushes, snorts, and neighs aloud.
  The strong-neckt steed being tied unto a tree,
  Breaketh his raine, and to her straight goes hee.

Imperiously he leaps, he neighs, he bounds,
And now his woven girthes he breaks asunder,
The bearing earth with his hard hoofe he wounds,
Whose hollow wombe resounds like heavens thunder,
  The yron bit he crusheth tweene his teeth,
  Controlling what he was controlled with.

His eares up prickt, his braided hanging mane
Upon his compast crest now stand on end,
His nostrils drinke the aire, and forth againe
As from a fornace, vapors doth he send:
  His eye which scornfully glisters like fire,
  Shewes his hote courage, and his high desire.

Sometime he trots, as if he told the steps,
With gentle majestie, and modest pride,
Anon he reres upright, curvets, and leaps,
As who should say, lo thus my strength is tride.
  And this I do, to captivate the eye,
  Of the faire breeder that is standing by.

What recketh he his riders angrie sturre,
His flattering holla, or his stand, I say,
What cares he now, for curbe, or pricking spurre,
For rich caparisons, or trappings gay:
  He sees his love, and nothing else he sees,
  For nothing else with his proud sight agrees.

Looke when a Painter would surpasse the life,
In limming out a well proportioned steed,
His Art with Natures workmanship at strife,
As if the dead the living should exceed:
  So did this Horse excell a common one,
  In shape, in courage, colour, pace and bone.

Round hooft, short joynted, fetlocks shag, and long,
Broad breast, full eye, small head, and nostrill wide,
High crest, short eares, straight legs, & passing strong,
Thin mane, thicke taile, broad buttock, tender hide:
  Looke what a Horse should have, he did not lack,
  Save a proud rider on so proud a back.

Sometime he scuds farre off, and there he stares,
Anon he starts, at sturring of a feather:
To bid the wind a base he now prepares,
And where he runne, or flie, they know not whether:
  For through his mane, & taile, the high wind sings,
  Fanning the haires, who wave like feathred wings.

He lookes upon his love, and neighes unto her,
She answers him, as if she knew his minde,
Being proud as females are, to see him woo her,
She puts on outward strangeness, seemes unkinde:
  Spurnes at his love, and scorns the heat he feeles,
  Beating his kind imbracements with her heeles.

Then like a melancholy malcontent,
He vailes[1] his taile that like a falling plume, [1] *lowers*
Coole shadow to his melting buttocke lent,
He stamps, and bites the poore flies in his fume:
  His love perceiving how he was inrag'd,
  Grew kinder, and his furie was asswag'd.

304. *where:* whether–CAMBRIDGE.

His testie maister goeth about to take him,
When lo the unbackt breeder full of feare,
Jealous of catching, swiftly doth forsake him,
With her the Horse, and left Adonis there:
As they were mad unto the wood they hie them,
Outstripping crowes, that strive to overfly them.

All swolne with chafing, downe Adonis sits,
Banning his boystrous, and unruly beast;.
And now the happie season once more fits
That lovesicke love, by pleading may be blest:
For lovers say, the heart hath treble wrong,
When it is bard the aydance of the tongue.

An Oven that is stopt, or river stayed,
Burneth more hotly, swelleth with more rage:
So of concealed sorow may be sayd,
Free vent of words loves fier doth asswage,
But when the hearts atturney once is mute,
The client breakes, as desperat in his sute.

He sees her comming, and begins to glow:
Even as a dying coale revives with winde,
And with his bonnet hides his angrie brow,
Lookes on the dull earth with disturbed minde:
Taking no notice that she is so nye,
For all askance he holds her in his eye.

O what a sight it was wistly to view,
How she came stealing to the wayward boy,
To note the fighting conflict of her hew,
How white and red, ech other did destroy:
But now her cheeke was pale, and by and by
It flasht forth fire, as lightning from the skie.

Now was she just before him as he sat,
And like a lowly lover downe she kneeles,
With one faire hand she heaveth up his hat,
Her other tender hand his faire cheeke feeles:
His tendrer cheeke, receives her soft hands print,
As apt, as new falne snow takes any dint.

O what a war of lookes was then betweene them,
Her eyes petitioners to his eyes suing,
His eyes saw her eyes, as they had not seene them,
Her eyes wooed still, his eyes disdaind the wooing:
And all this dumbe play had his acts made plain,
With tears which Chorus-like her eyes did rain.

Full gently now she takes him by the hand,
A lillie prisond in a gaile of snow,
Or Ivorie in an allablaster band,
So white a friend, ingirts so white a fo:
This beautious combat wilfull, and unwilling,
Showed like two silver doves that sit a billing.

Once more the engin of her thoughts began,
O fairest mover on this mortall round,
Would thou wert as I am, and I a man,
My heart all whole as thine, thy heart my wound,
For one sweet looke thy helpe I would assure thee,
Thogh nothing but my bodies bane wold cure thee

Give me my hand (saith he,) why dost thou feele it?
Give me my heart (saith she,) and thou shalt have it.

362. *gaile:* gaol (Jaile)–2-13Q.
363. *allablaster:* alabaster–Ewing.

O give it me lest thy hard heart do steele it,
And being steeld, soft sighes can never grave it.
  Then loves deepe grones, I never shall regard,
  Because Adonis heart hath made mine hard.

For shame he cries, let go, and let me go,
My dayes delight is past, my horse is gone,
And tis your fault I am bereft him so,
I pray you hence, and leave me here alone,
  For all my mind, my thought, my busie care,
  Is how to get my palfrey from the mare.

Thus she replies, thy palfrey as he should,
Welcomes the warme approch of sweet desire,
Affection is a coale that must be coold,
Else sufferd it will set the heart on fire,
  The sea hath bounds, but deepe desire hath none,
  Therfore no marvell though thy horse be gone.

How like a jade he stood tied to the tree,
Servilly maisterd with a leatherne raine,
But when he saw his love, his youths faire fee,
He held such pettie bondage in disdaine:
  Throwing the base thong from his bending crest,
  Enfranchising his mouth, his backe, his brest.

Who sees his true-love in her naked bed,
Teaching the sheets a whiter hew then white,
But when his glutton eye so full hath fed,
His other agents ayme at like delight?
  Who is so faint that dares not be so bold,
  To touch the fier the weather being cold?

380. *dayes:* day's–GILDON.

Let me excuse thy courser gentle boy,
And learne of him I heartily beseech thee,
To take advantage on presented joy,
Though I were dumbe, yet his proceedings teach thee
O learne to love, the lesson is but plaine,
And once made perfect, never lost againe.

I know not love (quoth he) nor will not know it,
Unlesse it be a Boare, and then I chase it,
Tis much to borrow, and I will not owe it,
My love to love, is love, but to disgrace it,
For I have heard, it is a life in death,
That laughs and weeps, and all but with a breath.

Who weares a garment shapelesse and unfinisht?
Who plucks the bud before one leafe put forth?
If springing things be anie jot diminisht,
They wither in their prime, prove nothing worth,
The colt that's backt and burthend being yong,
Loseth his pride, and never waxeth strong.

You hurt my hand with wringing, let us part,
And leave this idle theame, this bootlesse chat,
Remove your siege from my unyeelding hart,
To loves allarmes it will not ope the gate,
Dismisse your vows, your fained tears, your flattry,
For where a heart is hard they make no battry.

What canst thou talke (quoth she) hast thou a tong?
O would thou hadst not, or I had no hearing,
Thy marmaides voice hath done me double wrong,
I had my lode before, now prest with bearing,
Mellodious discord, heavenly tune harsh sounding,
Eares deep sweet musik, & harts deep sore wounding

Had I no eyes but eares, my eares would love,
That inward beautie and invisible,
Or were I deafe, thy outward parts would move
Ech part in me, that were but sensible,
  Though neither eyes, nor eares, to heare nor see,
  Yet should I be in love, by touching thee.

Say that the sence of feeling were bereft me,
And that I could not see, nor heare, nor touch,
And nothing but the verie smell were left me,
Yet would my love to thee be still as much,
  For from the stillitorie of thy face excelling,
  Coms breath perfumd, that breedeth love by smell-
    ing.

But oh what banquet wert thou to the tast,
Being nourse, and feeder of the other foure,
Would they not wish the feast might ever last,
And bid suspition double looke the dore;
  Lest jealousie that sower unwelcome guest,
  Should by his stealing in disturbe the feast?

Once more the rubi-colourd portall opend,
Which to his speech did honie passage yeeld,
Like a red morne that ever yet betokend,
Wracke to the sea-man, tempest to the field:
  Sorrow to shepherds, wo unto the birds,
  Gusts, and foule flawes, to heardmen, & to herds.

This ill presage advisedly she marketh,
Even as the wind is husht before it raineth:

448. *looke:* locke—LINTOTT.

Or as the wolfe doth grin before he barketh:
Or as the berrie breakes before it staineth:
Or like the deadly bullet of a gun:
His meaning strucke her ere his words begun.

And at his looke she flatly falleth downe,
For lookes kill love, and love by lookes reviveth,
A smile recures the wounding of a frowne,
But blessed bankrout that by love so thriveth.
The sillie boy beleeving she is dead,
Claps her pale cheeke, till clapping makes it red.

And all amaz'd, brake off his late intent,
For sharply he did thinke to reprehend her,
Which cunning love did wittily prevent,
Faire-fall the wit that can so well defend her:
For on the grasse she lyes as she were slaine,
Till his breath breatheth life in her againe.

He wrings her nose, he strikes her on the cheekes,
He bends her fingers, holds her pulses hard,
He chafes her lips, a thousand wayes he seekes,
To mend the hurt, that his unkindnesse mard,
He kisses her, and she by her goodwill,
Will never rise, so he will kisse her still.

The night of sorrow now is turnd to day,
Her two blew windowes faintly she upheaveth,
Like the faire sunne when in his fresh array,
He cheeres the morne, and all the earth releeveth:
And as the bright sunne glorifies the skie:
So is her face illumind with her eye.

Whose beames upon his hairelesse face are fixt,
As if from thence they borrowed all their shine,

Were never foure such lamps, together mixt,
Had not his clouded with his browes repine.
But hers, which through the cristal tears gave light,
Shone like the Moone in water seene by night.

O where am I (quoth she,) in earth or heaven,
Or in the Ocean drencht, or in the fire:
What houre is this, or morne, or wearie even,
Do I delight to die or life desire?
But now I liv'd, and life was deaths annoy,
But now I dy'de, and death was lively joy.

O thou didst kill me, kill me once againe,
Thy eyes shrowd tutor, that hard heart of thine,
Hath taught them scornfull tricks, & such disdaine,
That they have murdred this poore heart of mine,
And these mine eyes true leaders to their queene,
But for thy piteous lips no more had seene.

Long may they kisse ech other for this cure,
Oh never let their crimson liveries weare,
And as they last, their verdour still endure,
To drive infection from the dangerous yeare:
That the star-gazers having writ on death,
May say, the plague is banisht by thy breath.

Pure lips, sweet seales in my soft lips imprinted,
What bargaines may I make still to be sealing?
To sell my selfe I can be well contented,
So thou wilt buy, and pay, and use good dealing,
Which purchase if thou make, for feare of slips,
Set thy seale manuell; on my wax-red lips.

500. *eyes shrowd:* eyes' shrewd—MALONE.

A thousand kisses buyes my heart from me,
And pay them at thy leisure, one by one,
What is ten hundred touches unto thee,
Are they not quickly told, and quickly gone?
  Say for non-paiment, that the debt should double,
  Is twentie hundred kisses such a trouble?

Faire Queene (quoth he) if anie love you owe me,
Measure my strangenesse with my unripe yeares,
Before I know my selfe, seeke not to know me,
No fisher but the ungrowne frie forbeares,
  The mellow plum doth fall, the greene sticks fast,
  Or being early pluckt, is sower to tast.

Looke the worlds comforter with wearie gate;
His dayes hot taske hath ended in the west,
The owle (nights herald) shreeks, tis verie late,
The sheepe are gone to fold, birds to their nest,
  And cole-black clouds, that shadow heavens light,
  Do summon us to part, and bid good night.

Now let me say goodnight, and so say you,
If you will say so, you shall have a kis;
Goodnight (quoth she) and ere he sayes adue,
The honie fee of parting tendred is,
  Her armes do lend his necke a sweet imbrace,
  Incorporate then they seeme, face growes to face.

Till breathlesse he disjoynd, and backward drew,
The heavenly moisture that sweet corall mouth,
Whose precious tast, her thirstie lips well knew,
Whereon they surfet, yet complaine on drouth,
  Ho with her plentie prest she faint with dearth,
  Their lips together glewed, fall to the earth.

529. *gate:* gait—MALONE. 545. *Ho:* for He, misprint 1Q

Now quicke desire hath caught the yeelding pray,
And gluttonlike she feeds, yet never filleth,
Her lips are conquerers, his lips obay,
Paying what ransome the insulter willeth:
Whose vultur thought doth pitch the price so hie,
That she will draw his lips rich treasure drie.

And having felt the sweetnesse of the spoile,
With blind fold furie she begins to forrage,
Her face doth reeke, & smoke, her blood doth boile,
And carelesse lust stirs up a desperat courage,
Planting oblivion, beating reason backe,
Forgetting shames pure blush, & honors wracke.

Hot, faint, and wearie, with her hard imbracing,
Like a wild bird being tam'd with too much handling,
Or as the fleet-foot Roe that's tyr'd with chasing,
Or like the froward infant stild with dandling:
He now obayes, and now no more resisteth,
While she takes all she can, not all she listeth.

What waxe so frozen but dissolves with tempring,
And yeelds at last to everie light impression?
Things out of hope, are compast oft with ventring,
Chiefly in love, whose leave exceeds commission:
Affection faints not like a pale-fac'd coward,
But then woes best, when most his choice is froward.

When he did frowne, ô had she then gave over,
Such nectar from his lips she had not suckt,
Foule wordes, and frownes, must not repell a lover,
What though the rose have prickles, yet tis pluckt?
Were beautie under twentie locks kept fast,
Yet love breaks through, & picks them all at last.

For pittie now she can no more detaine him,
The poore foole praies her that he may depart,
She is resolv'd no longer to restraine him,
Bids him farewell, and looke well to her hart,
The which by Cupids bow she doth protest,
He carries thence incaged in his brest.

Sweet boy she saies, this night ile wast in sorrow,
For my sick heart commands mine eyes to watch,
Tell me loves maister, shall we meete to morrow,
Say, shall we, shall we, wilt thou make the match?
He tell's her no, to morrow he intends,
To hunt the boare with certaine of his frends.

The boare (quoth she) whereat a suddain pale,
Like lawne being spred upon the blushing rose,
Usurpes her cheeke, she trembles at his tale,
And on his neck her yoaking armes she throwes.
She sincketh downe, still hanging by his necke,
He on her belly fall's, she on her backe.

Now is she in the very lists of love,
Her champion mounted for the hot incounter,
All is imaginarie she doth prove,
He will not mannage her, although he mount her,
That worse then Tantalus is her annoy,
To clip Elizium, and to lacke her joy.

Even so poore birds deceiv'd with painted grapes,
Do surfet by the eye, and pine the maw:
Even so she languisheth in her mishaps,
As those poore birds that helplesse berries saw,
The warme effects which she in him finds missing,
She seekes to kindle with continuall kissing.

But all in vaine, good Queene, it will not bee,
She hath assai'd as much as may be prov'd,
Her pleading hath deserv'd a greater fee,
She's love; she loves, and yet she is not lov'd,
  Fie, fie, he saies, you crush me, let me go,
  You have no reason to withhold me so.

Thou had bin gone (quoth she) sweet boy ere this,
But that thou toldst me, thou woldst hunt the boare,
Oh be advisd, thou know'st not what it is,
With javelings point a churlish swine to goare,
  Whose tushes never sheathd, he whetteth still,
  Like to a mortall butcher bent to kill.

On his bow-backe, he hath a battell set,
Of brisly pikes that ever threat his foes,
His eyes like glow-wormes shine when he doth fret
His snout digs sepulchers where ere he goes,
  Being mov'd he strikes, what ere is in his way,
  And whom he strikes, his crooked tushes slay.

His brawnie sides with hairie bristles armed,
Are better proofe then thy speares point can enter,
His short thick necke cannot be easily harmed,
Being irefull, on the lyon he will venter,
  The thornie brambles, and imbracing bushes,
  As fearefull of him part, through whom he rushes.

Alas, he naught esteem's that face of thine,
To which loves eyes paies tributarie gazes,
Nor thy soft handes, sweet lips, and christall eine,
Whose full perfection all the world amazes,

616. *javelings:* javelins–4-13Q.
628. *venter:* venture–GILDON. 632. *paies:* pay–MALONE.

But having thee at vantage (wondrous dread!)
Wold roote these beauties, as he root's the mead.

Oh let him keep his loathsome cabin still,
Beautie hath naught to do with such foule fiends,
Come not within his danger by thy will,
They that thrive well, take counsell of their friends,
When thou didst name the boare, not to dissemble
I feard thy fortune, and my joynts did tremble.

Didst thou not marke my face, was it not white?
Sawest thou not signes of feare lurke in mine eye?
Grew I not faint, and fell I not downe right?
Within my bosome whereon thou doest lye,
My boding heart, pants, beats, and takes no rest,
But like an earthquake, shakes thee on my brest.

For where love raignes, disturbing jealousie,
Doth call him selfe affections centinell,
Gives false alarmes, suggesteth mutinie,
And in a peacefull houre doth crie, kill, kill,
Distempring gentle love in his desire,
As aire, and water do abate the fire.

This sower informer, this bate-breeding spie,
This canker that eates up loves tender spring,
This carry-tale, dissentious jealousie,
That somtime true newes, somtime false doth bring,
Knocks at my heart, and whispers in mine eare,
That if I love thee, I thy death should feare.

And more then so, presenteth to mine eye,
The picture of an angrie chafing boare,

Under whose sharpe fangs, on his backe doth lye,
An image like thy selfe, all staynd with goare,
Whose blood upon the fresh flowers being shed,
Doth make them droop with grief, & hang the hed.

What should I do, seeing thee so indeed?
That tremble at th'imagination,
The thought of it doth make my faint heart bleed,
And feare doth teach it divination;
I prophecie thy death, my living sorrow,
If thou incounter with the boare to morrow.

But if thou needs wilt hunt, be rul'd by me,
Uncouple at the timerous flying hare,
Or at the foxe which lives by subtiltie,
Or at the Roe which no incounter dare:
Pursue these fearfull creatures o're the downes,
And on thy wel breathd horse keep with thy hounds

And when thou hast on foote the purblind hare,
Marke the poore wretch to over-shut his troubles,
How he outruns the wind, and with what care,
He crankes and crosses with a thousand doubles,
The many musits[1] through the which he goes,
Are like a laberinth to amaze his foes. [1] *hedge-tracks*

Sometime he runnes among a flocke of sheepe,
To make the cunning hounds mistake their smell,
And sometime where earth-delving Conies keepe,
To stop the loud pursuers in their yell: [2] *falls in*
And sometime sorteth[2] with a heard of deare,
Danger deviseth shifts, wit waites on feare.

668. *th'imagination:* the imagination–2-4Q.
680. *over-shut:* overshoot–Dyce. 683. *musits:* musets–Hudson.

For there his smell with others being mingled,
The hot sent-snuffing hounds are driven to doubt,
Ceasing their clamorous cry, till they have singled
With much ado the cold fault cleanly out,
  Then do they spend their mouth's, eccho replies,
  As if an other chase were in the skies.

By this poore wat farre off upon a hill,
Stands on his hinder-legs with listning eare,
To hearken if his foes pursue him still,
Anon their loud alarums he doth heare,
  And now his griefe may be compared well,
  To one sore sicke, that heares the passing bell.

Then shalt thou see the deaw-bedabbled wretch,
Turne, and returne, indenting with the way,
Ech envious brier, his wearie legs do scratch,
Ech shadow makes him stop, ech murmour stay,
  For miserie is troden on by manie,
  And being low, never releev'd by anie.

Lye quietly, and heare a litle more,
Nay do not struggle, for thou shalt not rise,
To make thee hate the hunting of the bore,
Unlike my selfe thou hear'st me moralize,
  Applying this to that, and so to so,
  For love can comment upon everie wo.

Where did I leave? no matter where (quoth he)
Leave me, and then the storie aptly ends,
The night is spent; why what of that (quoth she?)
I am (quoth he) expected of my friends,
  And now tis darke, and going I shall fall.
  In night (quoth she) desire sees best of all.

695. *mouth's:* mouths–4-13Q.   705. *do:* doth–4-13Q.

But if thou fall, oh then imagine this,
The earth in love with thee, thy footing trips,
And all is but to rob thee of a kis,
Rich prayes make true-men theeves: so do thy lips
  Make modest Dyan, cloudie and forlorne,
  Lest she should steale a kisse and die forsworne.

Now of this darke night I perceive the reason,
Cinthia for shame, obscures her silver shine,
Till forging nature be condemn'd of treason,
For stealing moulds from heaven, that were divine,
  Wherin she fram'd thee, in hie heavens despight,
  To shame the sunne by day, and her by night.

And therefore hath she brib'd the destinies,
To crosse the curious workmanship of nature,
To mingle beautie with infirmities,
And pure perfection with impure defeature,
  Making it subject to the tyrannie,
  Of mad mischances, and much miserie.

As burning feavers, agues pale, and faint,
Life-poysoning pestilence, and frendzies wood,[1]
The marrow-eating sicknesse whose attaint, [1] *mad*
Disorder breeds by heating of the blood,
  Surfets, impostumes, griefe, and damnd dispaire,
  Sweare natures death, for framing thee so faire.

And not the least of all these maladies,
But in one minutes fight brings beautie under,
Both favour, savour, hew, and qualities,
Whereat the th'impartiall gazer late did wonder,
  Are on the sudden wasted, thawed, and donne,
  As mountain snow melts with the midday sonne.

724. *prayes:* preys–3-13Q.   748. *the th':* the–Ewing.

Therefore despight of fruitlesse chastitie,
Love-lacking Vestals, and selfe-loving Nuns,
That on the earth would breed a scarcitie,
And barraine dearth of daughters, and of suns;
  Be prodigall, the lampe that burnes by night,
  Dries up his oyle, to lend the world his light.

What is thy bodie but a swallowing grave,
Seeming to burie that posteritie,
Which by the rights of time thou needs must have,
If thou destroy them not in darke obscuritie?
  If so the world will hold thee in disdaine,
  Sith in thy pride, so faire a hope is slaine.

So in thy selfe, thy selfe art made away,
A mischiefe worse then civill home-bred strife,
Or theirs worse desperat hands them selves do slay,
Or butcher sire, that reaves his sonne of life:
  Foule cankring rust, the hidden treasure frets,
  But gold that's put to use more gold begets.

Nay then (quoth Adon) you will fall againe,
Into your idle over-handled theame,
The kisse I gave you is bestow'd in vaine,
And all in vaine you strive against the streame,
  For by this black-fac't night, desires foule nourse,
  Your treatise makes me like you, worse & worse.

If love have lent you twentie thousand tongues,
And everie tongue more moving then your owne,
Bewitching like the wanton Marmaids songs,
Yet from mine eare the tempting tune is blowne,
  For know my heart stands armed in mine eare,
  And will not let a false sound enter there.

Lest the deceiving harmonie should ronne,
Into the quiet closure of my brest,
And then my litle heart were quite undone,
In his bed-chamber to be bard of rest,
No Ladie no, my heart longs not to grone,
But soundly sleeps, while now it sleeps alone.

What have you urg'd, that I can not reprove?
The path is smooth that leadeth on to danger,
I hate not love, but your devise in love,
That lends imbracements unto every stranger,
You do it for increase, ô straunge excuse!
When reason is the bawd to lusts abuse.

Call it not love, for love to heaven is fled,
Since sweating lust on earth usurpt his name,
Under whose simple semblance he hath fed,
Upon fresh beautie, blotting it with blame;
Which the hot tyrant staines, & soone bereaves:
As Caterpillers do the tender leaves.

Love comforteth like sun-shine after raine,
But lusts effect is tempest after sunne,
Loves gentle spring doth alwayes fresh remaine,
Lusts winter comes, ere sommer halfe be donne:
Love surfets not, lust like a glutton dies:
Love is all truth, lust full of forged lies.

More I could tell, but more I dare not say,
The text is old, the Orator too greene,
Therefore in sadnesse, now I will away,
My face is full of shame, my heart of teene,
Mine eares that to your wanton talke attended,
Do burne them selves, for having so offended.

781. *ronne:* run–4–13Q. 784. *bard:* barr'd (bar'd)–LINTOTT.

With this he breaketh from the sweet embrace,
Of those faire armes which bound him to her brest,
And homeward through the dark lawnd runs apace,
Leaves love upon her backe, deeply distrest,
Looke how a bright star shooteth from the skye;
So glides he in the night from Venus eye.

Which after him she dartes, as one on shore
Gazing upon a late embarked friend,
Till the wilde waves will have him seene no more,
Whose ridges with the meeting cloudes contend:
So did the mercilesse, and pitchie night,
Fold in the object that did feed her sight.

Whereat amas'd as one that unaware,
Hath dropt a precious jewell in the flood,
Or stonisht, as night wandrers often are,
Their light blowne out in some mistrustfull wood;
Even so confounded in the darke she lay,
Having lost the faire discoverie of her way.

And now she beates her heart, whereat it grones,
That all the neighbour caves as seeming troubled,
Make verball repetition of her mones,
Passion on passion, deeply is redoubled,
Ay me, she cries, and twentie times, wo, wo,
And twentie ecchoes, twentie times crie so,

She marking them, begins a wailing note,
And sings extemporally a wofull dittie,
How love makes yong-men thrall, & old men dote,
How love is wise in follie, foolish wittie:
Her heavie antheme still concludes in wo,
And still the quier of ecchoes answer so.

Her song was tedious, and out-wore the night,
For lovers houres are long, though seeming short,
If pleasd themselves, others they thinke delight,
In such like circumstance, with such like sport:
  Their copious stories oftentimes begunne,
  End without audience, and are never donne.

For who hath she to spend the night withall,
But idle sounds resembling parasits?
Like shrill-tongu'd Tapsters answering everie call,
Soothing the humor of fantastique wits,
  She sayes tis so, they answer all tis so,
  And would say after her, if she said no.

Lo here the gentle larke wearie of rest,
From his moyst cabinet mounts up on hie,
And wakes the morning, from whose silver brest,
The sunne ariseth in his majestie,
  Who doth the world so gloriously behold,
  That Ceader tops and hils, seeme burnisht gold.

Venus salutes him with this faire good morrow,
Oh thou cleare god, and patron of all light,
From whom ech lamp, and shining star doth borrow,
The beautious influence that makes him bright,
  There lives a sonne that suckt an earthly mother,
  May lend thee light, as thou doest lend to other.

This sayd, she hasteth to a mirtle grove,
Musing the morning is so much ore-worne,
And yet she heares no tidings of her love;
She hearkens for his hounds, and for his horne,
  Anon she heares them chaunt it lustily,
  And all in hast she coasteth to the cry.

And as she runnes, the bushes in the way,
Some catch her by the necke, some kisse her face,
Some twin'd about her thigh to make her stay,
She wildly breaketh from their strict imbrace,
   Like a milch Doe, whose swelling dugs do ake,
   Hasting to feed her fawne, hid in some brake,

By this she heares the hounds are at a bay,
Whereat she starts like one that spies an adder,
Wreath'd up in fatall folds just in his way,
The feare whereof doth make him shake, & shudder,
   Even so the timerous yelping of the hounds,
   Appals her senses, and her spirit confounds.

For now she knows it is no gentle chase,
But the blunt boare, rough beare, or lyon proud,
Because the crie remaineth in one place,
Where fearefully the dogs exclaime aloud,
   Finding their enemie to be so curst,
   They all straine curt'sie who shall cope him first.

This dismall crie rings sadly in her eare,
Through which it enters to surprise her hart,
Who overcome by doubt, and bloodlesse feare,
With cold-pale weaknesse, nums each feeling part,
   Like soldiers when their captain once doth yeeld,
   They basely flie, and dare not stay the field.

Thus stands she in a trembling extasie,
Till cheering up her senses all dismayd,
She tels them tis a causlesse fantasie,
And childish error that they are affrayd,
   Bids them leave quaking, bids them feare no more,
   And with that word, she spide the hunted boare.

873. *twin'd:* twine–5Q.

Whose frothie mouth bepainted all with red,
Like milke, & blood, being mingled both togither,
A second feare through all her sinewes spred,
Which madly hurries her, she knowes not whither,
  This way she runs, and now she will no further,
  But backe retires, to rate the boare for murther.

A thousand spleenes beare her a thousand wayes,
She treads the path, that she untreads againe;
Her more then hast, is mated with delayes,
Like the proceedings of a drunken braine,
  Full of respects, yet naught at all respecting,
  In hand with all things, naught at all effecting.

Here kenneld in a brake, she finds a hound,
And askes the wearie caitiffe for his maister,
And there another licking of his wound,
Gainst venimd sores, the onely soveraigne plaister.
  And here she meets another, sadly skowling,
  To whom she speaks, & he replies with howling.

When he hath ceast his ill resounding noise,
Another flapmouthd mourner, blacke, and grim,
Against the welkin, volies out his voyce,
Another, and another, answer him,
  Clapping their proud tailes to the ground below,
  Shaking their scratcht-eares, bleeding as they go.

Looke how, the worlds poore people are amazed,
At apparitions, signes, and prodigies,
Whereon with feareful eyes, they long have gazed,
Infusing them with dreadfull prophecies;
  So she at these sad signes, drawes up her breath,
  And sighing it againe, exclaimes on death.

Hard favourd tyrant, ougly, meagre, leane,
Hatefull divorce of love, (thus chides she death)
Grim-grinning ghost, earths-worme what dost thou meane? |
To stifle beautie, and to steale his breath?
  Who when he liv'd, his breath and beautie set
  Glosse on the rose, smell to the violet.

If he be dead, ô no, it cannot be,
Seeing his beautie, thou shouldst strike at it,
Oh yes, it may, thou hast no eyes to see,
But hatefully at randon doest thou hit,
  Thy marke is feeble age, but thy false dart,
  Mistakes that aime, and cleaves an infants hart.

Hadst thou but bid beware, then he had spoke,
And hearing him, thy power had lost his power,
The destinies will curse thee for this stroke,
They bid thee crop a weed, thou pluckst a flower,
  Loves golden arrow at him should have fled,
  And not deaths ebon dart to strike him dead.

Dost thou drink tears, that thou provok'st such wee-ping, |
What may a heavie grone advantage thee?
Why hast thou cast into eternall sleeping,
Those eyes that taught all other eyes to see?
  Now nature cares not for thy mortall vigour,
  Since her best worke is ruin'd with thy rigour.

Here overcome as one full of dispaire,
She vaild her eye-lids, who like sluces stopt

940. *randon:* random-5-13Q.

The christall tide, that from her two cheeks faire,
In the sweet channell of her bosome dropt.
But through the floud-gates breaks the silver rain,
And with his strong course opens them againe.

O how her eyes, and teares, did lend, and borrow,
Her eye seene in the teares, teares in her eye,
Both christals, where they viewd ech others sorrow:
Sorrow, that friendly sighs sought still to drye,
But like a stormie day, now wind, now raine,
Sighs drie her cheek, tears make them wet againe.

Variable passions throng her constant wo,
As striving who should best become her griefe,
All entertaind, ech passion labours so,
That every present sorrow seemeth chiefe,
But none is best, then joyne they all together,
Like many clouds, consulting for foule weather.

By this farre off, she heares some huntsman hallow,
A nourses song nere pleasd her babe so well,
The dyre imagination she did follow,
This sound of hope doth labour to expell,
For now reviving joy bids her rejoyce,
And flatters her, it is Adonis voyce.

Whereat her teares began to turne their tide,
Being prisond in her eye: like pearles in glasse,
Yet sometimes fals an orient drop beside,
Which her cheeke melts, as scorning it should passe
To wash the foule face of the sluttish ground,
Who is but dronken when she seemeth drownd.

962. *eye seene:* eyes seen–8-13Q.
973. comma after this–MALONE.

O hard beleeving love how strange it seemes!
Not to beleeve, and yet too credulous:
Thy weale, and wo, are both of them extreames,
Despaire, and hope, makes thee ridiculous.
The one doth flatter thee in thoughts unlikely,
In likely thoughts the other kils thee quickly.

Now she unweaves the web that she hath wrought,
Adonis lives, and death is not to blame:
It was not she that cald him all to nought;
Now she ads honours to his hatefull name.
She clepes him king of graves, & grave for kings,
Imperious supreme of all mortall things.

No, no, quoth she, sweet death, I did but jest,
Yet pardon me, I felt a kind of feare
When as I met the boare, that bloodie beast,
Which knows no pitie but is still severe,
Then gentle shadow (truth I must confesse)
I rayld on thee, fearing my loves decesse.

Tis not my fault, the Bore provok't my tong,
Be wreak't on him (invisible commaunder)
T'is he foule creature, that hath done thee wrong,
I did but act, he's author of thy slaunder
Greefe hath two tongues, and never woman yet,
Could rule them both, without ten womens wit.

Thus hoping that Adonis is alive,
Her rash suspect she doth extenuate,
And that his beautie may the better thrive,
With death she humbly doth insinuate.
Tels him of trophies, statues, tombes, and stories,
His victories, his triumphs, and his glories.

1013. comma after stories out-MALONE.

O Jove quoth she, how much a foole was I,
To be of such a weake and sillie mind,
To waile his death who lives, and must not die,
Till mutuall overthrow of mortall kind?
For he being dead, with him is beautie slaine,
And beautie dead, blacke Chaos comes againe.

Fy, fy, fond love, thou art as full of feare,
As one with treasure laden, hem'd with theeves,
Trifles unwitnessed with eye, or eare,
Thy coward heart with false bethinking greeves.
Even at this word she heares a merry horne,
Whereat she leaps, that was but late forlorne.

As Faulcons to the lure, away she flies,
The grasse stoops not, she treads on it so light,
And in her hast, unfortunately spies,
The foule boares conquest, on her faire delight,
Which seene, her eyes are murdred with the view,
Like stars asham'd of day, themselves withdrew.

Or as the snaile, whose tender hornes being hit,
Shrinks backward in his shellie cave with paine,
And, there all smoothred up, in shade doth sit,
Long after fearing to creepe forth againe:
So at his bloodie view her eyes are fled,
Into the deep-darke cabbins of her head.

Where they resigne their office, and their light,
To the disposing of her troubled braine,
Who bids them still consort with ougly night,
And never wound the heart with lookes againe,
Who like a king perplexed in his throne,
By their suggestion, gives a deadly grone.

1027. *Faulcons:* falcon–5–13Q. 1031. *are:* as–3–13Q.

Whereat ech tributarie subject quakes,
As when the wind imprisond in the ground,
Struggling for passage, earths foundation shakes,
which with cold terror, doth mens minds confound:
This mutinie ech part doth so surprise,
That from their dark beds once more leap her eies.

And being opend, threw unwilling light,
Upon the wide wound, that the boare had trencht
In his soft flanke, whose wonted lillie white
With purple tears that his wound wept, had drencht.
No floure was nigh, no grasse, hearb, leaf, or weed,
But stole his blood, and seemd with him to bleed.

This solemne sympathie, poore Venus noteth,
Over one shoulder doth she hang her head,
Dumblie she passions, frantikely she doteth,
She thinkes he could not die, he is not dead,
Her voyce is stopt, her joynts forget to bow,
Her eyes are mad, that they have wept till now.

Upon his hurt she lookes so stedfastly,
That her sight dazling, makes the wound seem three,
And then she reprehends her mangling eye,
That makes more gashes, where no breach shuld be:
His face seems twain, ech severall lim is doubled,
For oft the eye mistakes, the brain being troubled

My tongue cannot expresse my griefe for one,
And yet (quoth she) behold two Adons dead,
My sighes are blowne away, my salt teares gone,
Mine eyes are turn'd to fire, my heart to lead,
Heavie hearts lead melt at mine eyes red fire,
So shall I die by drops of hot desire.

1054. *bad:* was–5-9,11-13Q.

Alas poore world what treasure hast thou lost,
What face remains alive that's worth the viewing?
Whose tongue is musick now? what canst thou boast,
Of things long since, or any thing insuing?
The flowers are sweet, their colours fresh, and trim,
But true sweet beautie liv'd, and di'de with him.

Bonnet, nor vaile henceforth no creature weare,
Nor sunne, nor wind will ever strive to kisse you,
Having no faire to lose, you need not feare,
The sun doth skorne you, & the wind doth hisse you.
But when Adonis liv'de, sunne, and sharpe aire,
Lurkt like two theeves, to rob him of his faire.

And therefore would he put his bonnet on,
Under whose brim the gaudie sunne would peepe,
The wind would blow it off, and being gon,
Play with his locks, then would Adonis weepe.
And straight in pittie of his tender yeares,
They both would strive who first should drie his teares. |

To see his face the Lion walkt along,
Behind some hedge, because he would not fear him:
To recreate himself when he hath song,
The Tygre would be tame, and gently heare him.
If he had spoke; the wolfe would leave his praie,
And never fright the sillie lambe that daie.

When he beheld his shadow in the brooke,
The fishes spread on it their golden gils,
When he was by the birds such pleasure tooke,
That some would sing, some other in their bils
Would bring him mulberries & ripe-red cherries,
He fed them with his sight, they him with berries.

But this foule, grim, and urchin-snowted Boare,
Whose downeward eye still looketh for a grave:
Ne're saw the beautious liverie that he wore,
Witnesse the intertainment that he gave.
  If he did see his face, why then I know,
  He thought to kisse him, and hath kild him so.

Tis true, tis true, thus was Adonis slaine,
He ran upon the Boare with his sharpe speare,
Who did not whet his teeth at him againe,
But by a kisse thought to persuade him there.
  And nousling in his flanke the loving swine,
  Sheath'd unaware the tuske in his soft groine.

Had I bin tooth'd like him I must confesse,
With kissing him I should have kild him first,
But he is dead, and never did he blesse
My youth with his, the more am I accurst.
  With this she falleth in the place she stood,
  And staines her face with his congealed bloud.

She lookes upon his lips, and they are pale,
She takes him by the hand, and that is cold,
She whispers in his eares a heavie tale,
As if they heard the wofull words she told:
  She lifts the coffer-lids that close his eyes,
  Where lo, two lamps burnt out in darknesse lies.

Two glasses where her selfe, her selfe beheld
A thousand times, and now no more reflect,
Their vertue lost, wherein they late exceld,
And everie beautie robd of his effect;
  Wonder of time (quoth she) this is my spight,
  That thou being dead, the day shuld yet be light.

Since thou art dead, lo here I prophecie,
Sorrow on love hereafter shall attend:
It shall be wayted on with jealousie,
Find sweet beginning, but unsavorie end.
Nere setled equally, but high or lo,
That all loves pleasure shall not match his wo.

It shall be fickle, false, and full of fraud,
Bud, and be blasted, in a breathing while,
The bottome poyson, and the top ore-strawd
With sweets, that shall the truest sight beguile,
The strongest bodie shall it make most weake,
Strike the wise dumbe, & teach the foole to speake.

It shall be sparing, and too full of ryot,
Teaching decrepit age to tread the measures,
The staring ruffian shall it keepe in quiet,
Pluck down the rich, inrich the poore with treasures,
It shall be raging mad, and sillie milde,
Make the yoong old, the old become a childe.

It shall suspect where is no cause of feare,
It shall not feare where it should most mistrust,
It shall be mercifull, and too seveare,
And most deceiving, when it seemes most just,
Perverse it shall be, where it showes most toward,
Put feare to valour, courage to the coward.

It shall be cause of warre, and dire events,
And set dissention twixt the sonne, and sire,
Subject, and servill to all discontents:
As drie combustious matter is to fire,
Sith in his prime, death doth my love destroy,
They that love best, their loves shall not enjoy.

a tit-for-tat conclusion: "I couldn't enjoy my love, so neither will anyone else."

By this the boy that by her side laie kild,
Was melted like a vapour from her sight,
And in his blood that on the ground laie spild,
A purple floure sproong up, checkred with white,
  Resembling well his pale cheekes, and the blood,
  Which in round drops, upon their whitenesse stood.

She bowes her head, the new-sprong floure to smel,
Comparing it to her Adonis breath,
And saies within her bosome it shall dwell,
Since he himselfe is reft from her by death;
  She crop's the stalke, and in the breach appeares,
  Green-dropping sap, which she compares to teares.

Poore floure (quoth she) this was thy fathers guise,
Sweet issue of a more sweet smelling sire,
For everie little griefe to wet his eies,
To grow unto himselfe was his desire;
  And so tis thine, but know it is as good,
  To wither in my brest, as in his blood.

Here was thy fathers bed, here in my brest,
Thou art the next of blood, and tis thy right.
Lo in this hollow cradle take thy rest,
My throbbing hart shall rock thee day and night;
  There shall not be one minute in an houre,
  Wherein I wil not kisse my sweet loves floure.

Thus weary of the world, away she hies,
And yokes her silver doves, by whose swift aide,
Their mistresse mounted through the emptie skies,
In her light chariot, quickly is convaide,
  Holding their course to Paphos, where their queen,
  Meanes to immure her selfe, and not be seen.

FINIS



NOTES

ARGUMENT

Adonis, the youth, lover of hunting but not of love, sets forth at dawn to the chase. Love herself meets him and woos him. The glowing goddess pulls the reluctant boy down to her from his horse, fastening the bridle deftly to a bough. She clasps him to her and kisses him. In return she craves but a kiss and long entreats him, all in vain.

He frees himself from her clinging arms to mount his horse. The horse breaks his tether to follow a wild mare into the woods. Adonis is forced to stay and to hear even the flight of his horse made into a lesson to tutor him in the naturalness of love. He meets her argument with counter-argument. She rejoins with a rhapsody of all the senses by him aroused in her. Divining that his response is again to be unfavorable, she swoons away. He thinks her dead, but his kindly efforts to revive her, give her indeed new life. When he agrees to grant her the kiss she craves if she will bid him good night, the kiss only leads him into fresh toils. He begs her to let his unripe youth excuse him. She urges a meeting on the morrow. When he replies that he means to hunt the boar at dawn, she swoons anew. She pulls him down with her and holds him now the closer to save him from the peril her mind foresees for him upon that morrow. The image of his dying body wounded by the boar tortures her eyes. In vain she seeks to convince him of the danger threatening him. Wilfully breaking away from her, he leaves her all night alone moaning her love and foreboding his death.

At dawn she listens for his horn and hounds. When she hears the dogs at bay joining in timorous yelping, she

too surely knows that the game is dangerous. Shuddering, she hastens away. Suddenly she comes upon the hunted boar, bloody and frothing. Again she flees, dizzy with fear and prescience. But hearing a huntsman halloo, she takes heart, quick to believe that it is Adonis safe and sound.

Lightly then does she fare forth, but straightway runs upon the bleeding body of the boy. Mourning over him, she prophesies. Forevermore, because of this sorrow, sorrow shall wait on love, woe follow pleasure, and perverseness mar attachment when it is truest. While she prophesies, the fair dead form vanishes from the ground. But where his blood lay spilled, a purple white-checkered flower springs up. She takes it in her bosom to cherish, and, weary of the world, she mounts, dove-drawn, to heaven.

SOURCES

THE main sources of the Adonis story, that we may be virtually sure Shakespeare was familiar with and in his own way used, are Ovid's version ('Metamorphoses,' x. 520–738), Lodge's (in 'Scillaes Metamorphosis'), and suggestive allusions made by Greene in certain lyrics, and by Marlowe in 'Hero and Leander.'

No doubt he knew Spenser's use of the Adonis story, as told directly (1590) in 'The Faerie Queene' (Bk. iii. Canto i, Stanzas xxxiv–xxxvi), and as more indirectly told, adapted to the lament for Sidney, especially influenced by Bion's 'Lament for Adonis,' in 'Astrophel' (1595). But the first gave Shakespeare nothing not otherwise known, and the second, the elegy, links with his love-poem very slightly. Even the *sixain*, the special stanza-form used by Spenser, was used by others before him. And the double-rhymes, so marked a difference in Shakespeare's manipulation of the measure (ab-ab-cc), and producing quite distinct cadences, is more closely allied to Lodge's occasional use of the double-rhyme in the same staff of six verses.

Constable's 'Shepherd Song of Venus and Adonis' in all its incidents closely follows those of Shakespeare's story. Malone, strangely enough, took it to be earlier and supposed it to have influenced Shakespeare. Yet it cannot be dated before its appearance, in 1600, in Bodenham's 'Helicon,' and that date agrees with the marks it bears of being a ballad-like echo of Shakespeare's poem. Because of its special interest, as an echo, it is appended here after the extracts to be given from better credited sources.

VENUS AND ADONIS

Beyond any and all of the Sources known to Shakespeare stretches a long line of Adonis material. It indicates both the parentage of the classic story and its descendants in the mediæval and Renaissance periods that are most akin to Shakespeare's subject-matter. Yet the most remote throw light upon it.

The distant pedigree begins vaguely in Assyrian, Egyptian, and Phœnician myths of the Spirit of Life in Nature, born in youthful freshness every year to Love and Beauty, and passing every year to ruthless Death. In the form of religious or exaltedly poetic expression of praise and lament for Adonay, the myth appears in early Greek as well as later Alexandrian verse. But unfortunately the fragrance only remains instead of the flower of such lyrics to Adonis as were written in the sixth century before Christ by Sappho and Praxilla. Although historians of Greek literature seem to be blinded to the significance of the allusions to the Linos Song, for example, in the 'Agamemnon' (First Chorus), such traces, like the mention of 'some Adonis Garden' as 'the show at a festival,' in the 'Phædrus' of Plato (Jowett's Translation, p. 581), doubtless refer to the Adonis ritual of song and symbol of which fuller illustration is left in the 'Idyls' of Theocritus. In the midst of the lively human dialogue of the two women who go to see the Adonis ceremony, the 'Psalm of Adonis' is set with the alluring sparkle of an imperishable antique gem (Idyl XV):

'O Aphrodite, that playest with gold, lo, from the stream eternal of Acheron they have brought back to thee Adonis — even in the twelfth month they have brought him, the dainty-footed Hours. . . Here are built for him shadowy bowers of green all laden with golden anise. . . A bridegroom of eighteen or nineteen years is he, his kisses are not rough, the golden down being yet upon his lip! . . . Thou only, dear Adonis, so men tell, thou only of the demigods dost visit both this world and the stream of Acheron. . . Be gracious now, dear Adonis, and pro-

pitious even in the coming year. Dear to us has thine advent been, Adonis, and dear shall it be when thou comest again.'

In Bion's 'Idyl' (I) the joy thus ushered in with praise gives way to the Lament for the death of Adonis:

'Woe, woe for Adonis, he hath perished, the beauteous Adonis. . . Low on the hills is lying the lovely Adonis, and his thigh with the boar's tusk, his white thigh with the boar's tusk is wounded, and sorrow on Cypris he brings, as softly he breathes his life away. . . A cruel, cruel wound on his thigh hath Adonis, but a deeper wound in her heart doth Cytherea bear. . . Aphrodite with unbound locks through the glades goes wandering, — wretched, with hair unbraided, with feet unsandaled, and the thorns as she passes wound her and pluck the blossom of her sacred blood. . . The flowers flush red for anguish, and Cytherea through all the mountain-knees, through every dell doth shrill the piteous dirge.

'*Woe, woe for Cytherea, he hath perished, the lovely Adonis.*

'And Echo cried in answer, *He hath perished, the lovely Adonis. . .*

'A tear the Paphian sheds for each blood-drop of Adonis, and tears and blood on the earth are turned to flowers. The blood brings forth the rose, the tears, the windflower. . .

'Cease, Cytherea, from thy lamentations, to-day refrain from thy dirges. Thou must again bewail him, again must weep for him another year.'

That 'with studious imitations of the Classics' Shakespeare's poem has nothing to do, but rather 'throws back to the mediæval poets' use of Ovid' is a discrimination first made by Wyndham (Introduction to his annotated edition 'The Poems of Shakespeare,' 1898). Since then various significant points of contact between Shakespeare's treatment and that of a group of Italian poets of the sixteenth century have been brought to light by Lee (Introduction to the 'Facsimile of the First Edition of Venus and Adonis,' 1905). In the versions of these poets, the influence not only of Ovid and of fifteenth-century

Italian writers of Latin verse upon this classic theme, but that of Theocritus and Bion, is prominent. This dynasty of writers on the Adonis story, such as Lodovico Dolce ('La Favola d'Adone,' 1545), Giralamo Parabosco ('L'Adone,' 1561), Luigi Groto in the 'Rime' of Cieco d'Hadria (1577), and others in Spain and France, as well as Italy, are brought into line, through such translations of Bion's Lament, as that into Italian by Marino, and into French by Melin de St. Gelais (1547), with Ovid and the Sicilian poets, on the one hand, and with Elizabethan England, on the other. Parabosco furnished Watson (1582) with two of his 'Passions' ('Hecatompathia,' lxv and c). A translation from Marino appears in the 'Delia' of 1592, and Mahaffy has called attention to the fact that Gascoigne's 'Jocasta' was a translation of Dolce's version of the 'Phœnissæ' of Euripides. 'Six Idillia' from 'Theocritus' appeared in English verse in 1588. Another Italian poet, Giovanni Tarchagnota, with whom no links with the Elizabethans are now traceable, is singled out by Lee as recalling closer points of contact with Shakespeare, in the opening stanza of his 'La Favola d'Adone' (1550), and more particularly in stanzas to cruel Death, monstrous and strange ('*Tu morte crudel,*' '*mostruosa, e strana*') corresponding to the address of Venus to the 'Hard favourd tyrant' (ll. 931–954); and again in a declaration of the boar made to Venus in excuse for killing Adonis, matching the words of Shakespeare's Venus (ll. 1110–1116). A translation of the passage follows:

'I swear to you, it never was my will
To wreak offence upon so dear a lover;
'Tis but the truth, that as I fixed my gaze
On all the beauties of his naked body
I was enkindled and so set on fire
That blind with force I forward pushed myself
Only to kiss that beauty, opened my heart
Only to quench the ardor I within me felt.'

Yet this differs so little from the Idyl xxx ascribed to Theocritus, from whom the English translation of 1588 already mentioned was made, to say nothing of French versions or of other English translations not now known that we scarcely need to take for granted knowledge of the Italian of Tarchagnota. Lang's version imitating the metre of the original tells how 'When Cypris saw Adonis In death already lying . . To bring the boar before her . . To him spake Aphrodite,— . . "Was't thou that smote my lover?" To her the beast made answer — "I swear to thee, Cytherea, . . I never willed to wound him; I saw him like a statue, And could not bide the burning, Nay for his thigh was naked, And mad was I to kiss it, And thus my tusk it harmed him."'

The more directly traceable sources of Shakespeare's material already named, *i.e.* from Ovid, Lodge, Greene, and Marlowe, appear in the following extracts:

'His face was such, as spyght Must needes have prayed. For suche he was in all condicions right, As are the naked *Cupids* that in tables picturde bee. . . The beautyfullyst babe on whom man ever set his eye. Anon a stripling hee became, and by and by a man, And every day more beawtifull than other he becam. That in the end Dame *Venus* fell in love with him. . . For as the armed *Cupid* kist Dame *Venus* unbeware An arrow sticking out did raze hir brest uppon the bare. The Goddesse being wounded, thrust away hir sonne. . . The beawty of the lad Inflaamd hir. Too *Cytherea* Ile no mynd at all shee had, Nor untoo *Paphos* where the Sea beats round about the shore. . . Yea even from heaven shee did absteyne. Shee lovd *Adonis* more than heaven. To him shee clinged ay, and bare him companye. And in the shadowe woont she was too rest continually. . . Through bushy grounds and groves, And over Hills and Dales, and Lawnds and stony rocks shee roves, Bare kneed with garment tucked up according too the woont Of *Phebe*, and shee cheerd the hounds with hallowing like a hunt,

Pursewing game of hurtlesse sort as Hares made lowe before, Or stagges with loftye heades or buck, But with the sturdy Boare, And ravening wolf, and Beare whelps armd with ugly pawes, and eeke The cruell Lyons which delyght in blood, and slaughter seeke, Shee medaled not. And of theis same shee warned also thee *Adonis* for to shoonne them, if thou woodst have warnèd bee. Bee bold on cowards (*Venus* sayd) for whoso dooth advaunce Himselfe against the bold, may hap too meete with sum mischaunce. Wherefore I pray thee my sweete boy forbeare too bold too bee, For feare thy rashnesse hurt thyself and woork the wo of mee. Encounter not the kynd of beastes whom nature armed hath, For dowt thou buy thy prayse too deere procuring thee sum scath. Thy tender youth, thy beawty bryght, thy countnance fayre and brave, Although they had the force too win the hart of *Venus*, have No powre against the Lyons, nor against the bristled swyne. The eyes and harts of savage beasts doo nought too theis inclyne. The cruell Boares beare thunder in theyr hooked tushes, and Exceeding force and feercenese is in Lyons to withstand. And sure I hate them at my hart. Too him demaunding why? A monstrous chaunce (quoth *Venus*) I will tell thee by and by, That hapned for a fault. But now unwoonted toyle hath made thee weerye: and beholde, in tyme this Poplar with his shade Allureth, and the ground for cowch dooth serve to rest uppon. I pray thee let us rest us heere. They sate them downe anon, And lying upward with her head uppon his lappe along, Shee thus begun: and in her tale shee bussed him among.' [The story of Atalanta and Hippomenes follows, and the revenge of Venus when Hippomenes gave the goddess neither thanks nor offerings of incense in turning them into fierce Lions that 'haunt the wood.' She then continues:] 'Shonne These beastes, deere hart: and not from theis alonely see thou ronne, But also from eche other beast that turnes not backe too flight, But offreth with his boystows brest too try the

chaunce of fyght: Anemis least thy vallantnesse bee hurtfull to us both. This warning given, with yoked swannes away through aire she goth. But manhod by admonishment restreyned could not bee. By chaunce his hounds in following of the tracke, a Boare did see, And rowsed him. And as the Swyne was comming from the wood *Adonis* hit him with a dart askew, and drew the blood. The Boare streyght withe his hookèd groyne the hunting staffe outdrew Bestayned with his blood, and on *Adonis* did pursew, . . And hyding in his codds his tuskes as farre as he could thrust He layd him all along for dead uppon the yellow. dust. Dame *Venus* in her Chariot drawen with swannes was scarce arrived At *Cyprus*, when shee knew a farre the sygh of him depryved Of lyfe. Shee turnd her Cygnets backe, and when shee from the skye Beehilld him dead, and in his blood beweltred for to lye, Shee leaped downe, and tare at once hir garments from her brist, And rent her heare, and beate uppon her stomach with hir fist, And blaming sore the destnyes, said: Yit shall they not obteine their will in all things. Of thy greefe remembrance shall remayne (*Adonis*) whyle the world doth last. From yeere too yeere shall growe A thing that of my heavinesse and of thy death shall showe the lively likenesse. In a flowre thy blood I will bestowe. Hadst thou the powre *Persphonee* rank sented Mints too make Of womens limbes? and may not I lyke powre uppon mee take without disdeine and spyght, too turne *Adonis* tòo a flowre? This sed, shee sprinckled Nectar on the blood, which through the powre therof did swell like bubbles sheere that ryse in weather cleere On water. And before that full an howre expyred weere, Of all one colour with the blood a flowre she there did fynd, Even like the flowre of that same tree whose frute in tender rynde Have pleasant graynes inclosde. Howbeet the use of them is short. For why the leaves doo hang so looce through lightnesse in such sort, As that the windes that all things perce, with every little blast Doo shake

them of and shed them so, as that they cannot last' (' The XV Bookes of P. Ovidius Naso, entytuled Metamorphosis, translated oute of Latine into English meeter by Arthur Golding Gentleman.' The Tenth Booke. Edition of 1567). A copy of Ovid's 'Metamorphoses,' printed by Aldus in 1502, preserved in the Bodleian Library, Oxford, bears the signature ' Wm. Shr ' on the title page, and opposite, in a seventeenth-century hand, is written: 'This little Booke of Ovid was given to me by W. Hall who sayd it was once Will. Shaksperes T. N. 1682.'

'He that hath seene the sweete *Arcadian* boy
Wiping the purple from his forcèd wound,
His pretie teares betokening his annoy,
His sighes, his cries, his falling on the ground,
The Ecchoes ringing from the rockes his fall,
The trees with teares reporting of his thrall:

'And *Venus* starting at hir lovemates crie,
Forcing hir birds to hast hir chariot on;
And full of griefe at last with piteous eie
Seene where all-pale with death he lay alone,
Whose beautie quaild as wont the Lillies droop
When wastfull winter windes doo make them stoop:

'Hir daintie hand addrest to dawe hir deere,
Hir reseall lip alied to his pale cheeke,
Hir sighes and then hir lookes and heavie cheere,
Hir bitter threates and then her passions meeke;
How on his senseles corpes she lay a crying
As if the boy were then but new a dying.'

('Scillaes Metamorphosis: Enterlaced with the unfortunate love of *Glaucus*. Wherunto is annexed the delectable discourse of the discontented *Satyre:* with sundrie other most absolute Poems and sonnets. . . By *Thomas Lodge* of Lincolnes Inne, Gentleman . . 1589.')

SOURCES

The Sonnet of Prince Psamnetichus to 'one of the Chaldees.' When the 'wise ancient' urged him to desist from 'fading pleasures, whose momentarie delights did breede lasting reproche and infamie: the young Prince making light account of his words . . writ him' this answer (Greene's 'Perimedes the Blacke-smithe,' 1588):

'In Cypres sat fayre Venus by a Fount,
Wanton Adonis toying on her knee,
She kist the wag, her darling of accompt,
The Boie gan blush, which when his lover see,
She smild and told him love might challenge debt,
And he was young, and might be wanton yet.

'The boy waxt bold fiered by fond desire,
That woe he could, and court hir with conceipts,
Reason spied this, and sought to quench the fire,
With cold disdaine, but wily Adon straight
Cherd up the flame and saide goode sir what let,
I am but young and may be wanton yet.

'Reason replied that Beauty was a bane
To such as feede their fancy with fond love,
That when sweete youth with lust is overtane,
It rues in age, this could not Adon move,
For Venus taught him still this rest to set,
That he was young and might be wanton yet.

'Where Venus strikes with Beauty to the quicke,
It litle vayles sage reason to reply:
Few are the cares for suche as are love-sicke
But love: then though I wanton it awry
And play the wag: from Adon this I get,
I am but young and may be wanton yet.'

The song of Infida from Greene's 'Never too Late' (1590):

'Sweet Adon', darst not glaunce thine eye.
N'oseres vous, mon bel amy?

Upon thy Venus that must die,
Ie vous en prie, pitie me:
N'oseres vous, mon bel, mon bel,
N'oseres vous, mon bel amy?

'See how sad thy Venus lies,
N'oseres vous, mon bel amy?
Love in heart and teares in eyes
Ie vous en prie, etc.

'Thy face as fair as Paphos brookes,
N'oseres vous, mon bel amy?
Wherein fancie baites her houkes,
Ie vous en, etc.

'Thy cheekes like cherries that doo growe
N'oseres vous, mon bel amy?
Amongst the Westerne mounts of snowe,
Ie vous en prie, etc.

'Thy lips vermilion, full of love,
N'oseres vous, mon bel amy?
Thy necke as silver, white as dove,
Ie vous, etc.

'Thine eyes like flames of holie fires,
N'oseres vous, mon bel amy?
Burnes all my thoughts with sweet desires,
Ie vous, etc.

'All thy beauties sting my hart,
N'oseres vous, mon bel amy?
I must die through Cupid's dart,
Ie vous, etc.

'Wilt thou let thy Venus die?
N'oseres vous; mon bel amy?
Adon were unkinde, say I.
Ie vous, etc.

'To let faire Venus die for woe,
N'oseres vous, mon bel amy?
That doth love sweete Adon so;
Ie vous,' etc.

Marlowe's contribution toward Shakespeare's material is of the slightest, yet his mention in his translation of the 'Hero and Leander' of Musæus of 'the careless and disdainful eyes of proud Adonis' is suggestive of just the characterization made by Shakespeare so peculiarly his own. It forms no part of the Greek of Musæus, and it would seem that either Shakespeare noticed this special description and built upon it, or Marlowe, before he died, June 1, 1593, saw Shakespeare's poem. It was certainly composed at latest by April, it is mentioned as in circulation in June, and may have been seen in May. 'Hero and Leander' was entered in the Stationers' Registers, Sept. 28, 1593, and the unfinished fragment left by Marlowe, the first and second Sestyads, was first printed without Chapman's additional Sestyads in 1598.

'The Men of wealthy Sestos every yeare
For his sake whom their goddesse held so deare
Rose-cheek'd Adonis, kept a solemne fast.
. . . . . .
The outside of her garments were of lawne,
The lining purple silke with gilt stars dawne;
Her wide sleeves greene and bordered with a grove
Where Venus in hir naked beauty strove
To please the careless and disdainful eyes
Of proud Adonis that before hir lies.'

'The Shepheards Song of Venus and Adonis

'Venus fair did ride!
Silver doves, they drew her
By the pleasant lawns,

Ere the sun did rise.
Vesta's beauty rich
Opened wide to view her,
Philomel records
Pleasing harmonies.
Every bird of Spring
Cheerfully did sing.
Paphos' Goddess they salute.
Now Love's Queen so fair,
Had of mirth no care;
For her son had made her mute.
In her breast so tender,
He a shaft did enter;
When her eyes beheld a boy.
Adonis was he namèd,
By his mother shamèd;
Yet he now is Venus' joy.
Him alone she met,
Ready bound for hunting;
Him she kindly greets,
And his journey stays.
Him she seeks to kiss,
No devices wanting.
Him her eyes still woo,
Him her tongue still prays.
He, with blushing red,
Hangeth down the head;
Not a kiss can he afford!
His face is turned away,
Silence said her "Nay!"
Still she wooed him for a word!
"Speak," she said, "thou fairest!
Beauty thou impairest!
See me I am pale and wan!
Lovers all adore me!
I for love implore thee!"
Crystal tears, with that down ran.

'Him herewith she forcèd,
To come sit down by her
She his neck embraced,
Gazing in his face.
He, like one transformed,
Stirred no look to eye her.
Every herb did woo him,
Growing in that place.
Each bird with a ditty
Prayèd him for pity,
In behalf of Beauty's Queen.
Waters' gentle murmur
Cravèd him to love her.
Yet no liking could be seen.
"Boy," she said, "look on me!
Still I gaze upon thee!
Speak, I pray thee, my delight!"
Coldly he repliëd,
And, in brief, deniëd,
To bestow on her a sight.

'"I am now too young,
To be won by Beauty!
Tender are my years,
I am yet a bud!"
"Fair thou art!" she said;
"Then it is thy duty,
Wert thou but a blossom
To effect my good!
Every beauteous flower
Boasteth in my power!
Birds and beasts my laws effect!
Myrrha, thy fair mother,
Most of any other,
Did my lovely hests respect!
Be with me delighted;
Thou shalt be requited!

Every Nymph on thee shall tend!
All the Gods shall love thee!
Man shall not reprove thee!
Love himself shall be thy friend!"

'"Wend thee from me, Venus!
I am not disposed!
Thou wring'st me too hard!
Prithee let me go!
Fie! what a pain it is,
Thus to be enclosed!
If love begin with labour;
It will end in woe!"
"Kiss me! I will leave!"
"Here a kiss receive!"
"A short kiss I do it find!
Wilt thou leave me so?
Yet thou shalt not go!
Breathe once more thy balmy wind!
It smelleth of the myrrh-tree,
That to the world did bring thee!
Never was perfume so sweet!"
When she had thus spoken
She gave him a token;
And their naked bosoms meet,
"Now," he said, "let's go!
Hark, the hounds are crying!
Grisly boar is up!
Huntsmen follow fast!"
At the name of boar,
Venus seemed dying!
Deadly coloured pale,
Roses over cast.
"Speak," said she, "no more
Of following the boar;
Thou, unfit for such a chase!
Course the fearful hare!

Ven'son do not spare!
If thou wilt yield Venus grace,
Shun the boar, I pray thee!
Else I still will stay thee!"
Herein, he vowed to please her mind;
Then her arms enlarged!
Loth she him discharged.
Forth he went, as swift as wind!

"Thetis, Phœbus' steeds
In the west retained,
Hunting sport was past;
Love her Love did seek!
Sight of him too soon,
Gentle Queen, she gained!
On the ground he lay,
Blood had left his cheek,
For an orped swine
Smit him in the groin!
Deadly wound, his death did bring.
Which when Venus found,
She fell into a swound:
And awaked, her hands did wring!
Nymphs and Satyrs skipping,
Came together tripping.
Echo every cry exprest.
Venus by her power
Turned him to a flower;
Which she weareth in her crest."'
(Henry Constable.)

See also additional passages from Ovid and Lodge in otes following on ll. 363, 433–450, 443, 448, 619–622, 830–.0, 851.

DURATION OF THE ACTION

When trace of it is looked for, the passage of time is shown to be clearly marked in 'Venus and Adonis.'

With one dawn it begins, and with a second dawn it ends (ll. 1–6, 853–862, 866).

An intervening day and night are not merely to be taken for granted. The day is put before the mind by means of the mention of the change in the shadows and the increasing heat of midday and afternoon (ll. 176–178, 190–194), followed by the ending in the west by the Sun of his 'dayes hot taske' (ll. 529–530). Then the shriek of the 'owle (nights herald)'; the sheep going to the fold, the birds to their nests, the darkening clouds, the good night kiss (ll. 531–537), point out that ''tis verie late.' The night is pictured as 'spent,' 'dark,' moon-obscured and 'black-fac't' (717–728, 773). Adonis passes through the dark lawn like a bright star from the sky (813–816) when he goes away. He leaves Venus 'confounded in the darke' (827–828) wearing out the 'mercilesse, and pitchie night' with lamentation (l. 821) and spending it with echoes (840–841), before the lark 'mounts up . . And wakes the morning.'

DATE OF COMPOSITION

'VENUS AND ADONIS' was certainly written before April, 1593, when it was entered to Richard Field in the Stationers' Registers, as follows:

xviij Aprilis [1593]

Entered for his copie under thandes of the Archbishop of Canterbury and master Warden Stirrop, a book intituled Venus and Adonis vj[ds]

Another certainty of date is the publication and current sale of the completed volume by the 12th June, 1593; for Timperly states ('Anecdotes of Printing,' p. 148): 'We find from a manuscript payment of 12*d.* for a survey of France and the Venus and Adonis, that by 12th June, 1593, it was in circulation.'

Allusions and deductions, pushing the date further back than 1592–1593, are less certain, as follows:

Those who construe literally Shakespeare's phrase, 'the first heire of my invention,' in his dedicatory letter to Southampton, are forced, by the work known to be done before 1592, in or on the 'Henry VI' Histories (to say nothing of other Plays commonly supposed to date earlier than 1593, *i.e.* 'Titus Andronicus,' 'Love's Labour's Lost,' 'Two Gentlemen of Verona,' 'Comedie of Errors,' and 'Romeo and Juliet'), to the conclusion that 'Venus and Adonis' was written, or begun, as early as 1589. The standpoint of the period toward Literature, classing Poetry as true 'invention' and Plays built out of earlier material as a branch of work apart, has been taken to support a different construction of 'invention,' involving the composition of the Poem at a time close to the first date of record, April 18, 1593.

VENUS AND ADONIS

Two allusions in the Poem have been taken to indicate corroboration of a date of composition shortly before 1593. The first is the allusion to 'the plague' and 'the dangerous yeare' (ll. 508–510). This, if contemporary with the recent event, refers to 1592, when the plague was severe. It was not so in 1586, the other nearest and earlier plague year. The theatres were closed in 1592 on account of the plague from July to December, and it thus seems not unlikely that Shakespeare wrote his poem during the vacation from theatrical work thus occasioned.

The second allusion is that to the 'naked bed' (l. 397). Taken to refer to a much quoted line in an extremely popular Play, the first 'Jeronimo,' ii. v: 'What outcry calls me from my naked bed,' — this points to a date of composition near the year 1592, when that Play was acted by Shakespeare's company, Lord Strange's men, at the Rose twenty-two times. The fact seems convincing; but the frequent mention of 'naked-bed,' in writings of various early dates with reference to the nightgownless custom of the sixteenth century, forbids certainty (see Note following on l. 397).

EARLY EDITIONS

IN 1593 the first edition of 'Venus and Adonis' was printed.

The dedicatory letter prefacing it, written and signed by William Shakespeare, justifies the inference that the publication of this volume by his fellow-townsman of Stratford, Richard Field, was authorized by the Poet himself. This can be said of no other issue of his, save his other narrative poem, 'Lucrece.'

His Plays were the property of his fellows of the stage company to whom he sold them and for whom he wrote them. His Poems were his exclusive property to publish as he chose.

Before the close of the seventeenth century thirteen issues of 'Venus and Adonis' appeared, as follows:

1Q. [Ornamental top] VENVS AND ADONIS | *Vilia miretur vulgus: mihi flauus Apollo* | *Pocula Castalia plena ministret aqua.* | [Printer's Device: A medallion used by Vautrollier, Field's predecessor, representing a hand reaching from the clouds an anchor laurelled and surrounded by the motto ANCHORA SPEI] LONDON | Imprinted by Richard Field, and are to be sold at | the signe of the white Greyhound in | Paules Church-yard. | 1593.

2Q. [Same title, etc.,] 1594.

3Q. [An octavo in shape in this and following issues. Same title, etc., but different ornamental top. Same Anchor device but redesigned] Imprinted at London by R. F. for | John Harišon. | 1596.

4Q. [Ornamental top differing from those preceding] VENVS | AND ADONIS. | *Vilia miretur vulgus: mihi flauus Apollo* | *Pocula Castalia plena minstret aqua.* | [Ornament]|

Imprinted at London for William Leake, dwell | ing in Paules Churchyard at the signe of | the Greyhound. 1599.

5Q. [title-page lacking] 1600(?).

6Q. [Ornamental top different]. VENVS | AND ADONIS. | *Vilia miretur vulgus, mihi flauus Apollo* | *Pocula Castaliâ ministret aquâ.* | [Printers Device: A square enclosing a winged laurel-wreathed skull, above it an hour-glass backed by an open book inscribed, I live to dy. I dy to live, below it a globe showing the Western hemisphere] Imprinted at London for *William Leake:* | dwelling at the signe of the Holy Ghost, in | Paules Church-yard. 1602.

A reissue of same with colon instead of comma after *vulgus*. 1602.

7Q. [Ornamental top different] VENVS | AND | ADONIS | *Vilia miretur vulgus: mihi flauus Apollo* | *Pocula Castalia plena ministret aqua.* | [This motto placed between parallel rules] | LONDON, | Printed for *W. B.* [William Barret]. 1617.

8Q. [Ornamental top different] VENVS | AND | ADONIS | *Vilia miretur vulgus, mihi flauus Apollo* | *Pocula Castalia plena ministret aqua,* | [Between parallel rules] | LONDON, | Printed for I. P. [John Parker]. 1620.

9Q. VENVS | AND | ADONIS | [One rule across page] | *Vilia miretur vulgus, mihi flavus Apollo* | *Pocula Castaliâ plena minstret aquâ.* | [Device: A Phœnix in a nest of flámes] | EDINBURGH. | Printed by *Iohn Wreittown*, and | are to bee sold in his Shop a litle be- | *neath the salt Troue.* 1627. [The entire title-page is enclosed in an ornamental border.]

10Q. [Printers Device of Cupid throwing down his bow.] Printed by *J. H.* [John Haviland] and sold by Francis Coules. 1630.

The 1709 Lintott edition of 'Shakespeare's Poems,' in the Barton Collection, Boston, gives a title-page of the same date, 1630, with a Printers Device and the motto '*Sua Laurea Phœbo.*'

11Q. An imperfect copy, lacking title-page, but show-

ing signs of later date than 10Q., and earlier than the following.

12Q. Same device as 10Q. Also printed by Haviland 'to be sold by Francis Coules.' 1636.

13Q. Printed in chap-book size 'by Elizabeth Hodgkinsonne for F. Coles, T. Vere, J. Wright and J. Clark.' 1675.

Of these thirteen issues, but twenty-one copies are known, according to Lee, who enumerates them as follows (facsimile edition of the "Venus and Adonis" of 1593, pp. 54–75):

Only one copy of the first, 1593. This was Malone's, for which he paid £25. 17*s*. It was found in 1805 after twenty-five years' search, and is now in the Bodleian Library, numbered Malone 325. It was reproduced in facsimile, 31 copies, by Ashbee in 1867, again in 1886 by Griggs, and in collotype facsimile by the Clarendon Press in 1905.

Three copies have been found, since Malone's time, of the second, 1594, *i.e.*: the Grenville copy bought from the Jolley Collection by Grenville, in 1844, for £116 and left by will to the British Museum in 1846; the Caldecott copy, bought by Caldecott for a few shillings, in 1796, and left to the Bodleian in 1833; the Huth copy, bought after Daniel sale, in 1864, for £240 and now in the Library of Mr. A. H. Huth.

Two copies of the third, 1596: the Bodleian copy originally belonging to Malone to whom it was given by Joseph Warton, bought for sixpence in 1760 by his brother, Thomas Warton; the British Museum copy, bought at the Daniel sale, in 1864, for £336.

Only one copy of the fourth, 1599, found as recently as 1867, in a lumber room at Lamport Hall and now in the Library of Mrs. Christie Miller of Britwell Court, Maidenhead.

One copy, also, of the fifth, 1600? given by Farmer to Malone and now in the Bodleian Library.

Three copies of the sixth, 1602: the British Museum copy, with the comma after *vulgus* in the title-page motto, bought by Steevens in 1790 for eight shillings and by Daniel in 1841 for £40; the Bodleian, bequeathed to the Library by Robert Burton in 1640; the copy belonging to the Library of the Earl of Macclesfield at Shirburn Castle.

One copy of the seventh, 1617, left by will to the Bodleian by Caldecott in 1833.

One copy of the eighth, 1620, left by Capell to Trinity College of Cambridge University.

Two copies of the ninth, 1627: the British Museum copy, bought in 1845, for £35; and a much better copy, bought by Pickering for £115, and now in the Library of Mr. Robert Hoe of New York.

One copy each of the tenth, 1630, and the eleventh, both in the Bodleian Library.

Two copies of the twelfth, 1636: the British Museum copy, with mended leaves, bought for £1 14*s*., in 1829; a very much better copy, sold in 1856 for £49 10*s*., the next year for £56, and later for $1350 and in 1891, for $1150, and is now in the Library of Mr. Marsden J. Perry of Providence, R. I.

Two copies of the thirteenth, 1675. One of these, however, is practically no longer extant. It was mentioned in the catalogue of Malone's books in the Bodleian Library, in 1836, and also in its catalogues since then and at the present time, but without shelf-number, and on application for it first by the Cambridge editors, in 1864, and again, in 1905 by Lee, it was 'inaccessible.' 'Inaccessible' translated into American Library terms would denote, under such circumstances, 'lost' or 'stolen.' For the present, it would appear, at any rate, that the other copy of this issue is unique. It was sold, in 1824, for £2 5*s*. 6*d*., and in 1889, for £14 10*s*. It is now in the possession of Mr. H. C. Folger, Jr., of New York.

Entries in the Stationers' Registers show assignments after the printing of 2Q. as follows:

25 Junij [1594]

Master Harrison senior	Assigned over unto him from Richard Field in open Court holden this Day a book called Venus and Adonis vj^{d} The which was before entred to Richard Field 18 Aprilis 1593.

25 Junij [1596]

William Leake.	Assigned over unto him for his copie from master harrison thelder, in full Court holden this day by the said master harrisons consent A booke called Venus and Adonis vj^{d}.

16 °Febr. 1616, anno regis 14° [1617]

Mr. Barrett.	Assigned over unto him by Mr. Leake and by order of a full Courte the righte in copies followinge viz. Palmerin of Englande 3d parte Venus & Adonis xiiij

8° Martij 1619 [1620]

John Parker	Assigned over unto him with the consent of Mr. Barrett and order of a full Court holden this day all his right in these copies followinge viz. Palmerin of England 3d parte Venus & Adonis viij^{s} vj^{d}

7° Maij [1626]

John: Haviland John Wright	Assigned over unto them by master Parker and by consent of master Islip warden A booke called Venus and Adonis vj^{d}

4° die Septembris 1638 [1639]

Master John Haviland and John Wright senior	Entred for their Copies according to note under the hande and Seale of the said Master Haviland and subscribed by Master Mead warden these Copies and partes of Copies following the same being

the proper Copies and parts of Copies of the said Master Haviland salvo Jure cuiuscunque . . .
Venus and Adonis xv[s]

4° Aprilis 1655
William Gilbertson Assigned over unto him by Edward Wright . . . Venus and Adonis.

LITERARY ILLUSTRATIONS

Motto. *Vilia etc.:* translated from Ovid's 'Amores' (lib. i. elegia xv. 35-36) by Marlowe, in 'Epigrammes and Elegies' (n.d. *circa* 1597. Marlowe died, 1 June 1593): 'Let base conceited wits admire vild things; Fair Phœbus lead me to the Muses springs.' As translated by Jonson, in his 'Poetaster' (I. i. 211-212. Played 1601, printed 1616): 'Kneele hindes to trash: me let bright Phœbus swell, With cups full flowing from the Muses well.' More literally thus: 'Let the vile admire the vulgar: to me let fair-haired Apollo proffer brimming draughts from the fountain of Castalia.'

Dedicatory Letter. 2. *Henrie Wriothesley* (Oct. 6, 1573-Nov. 10, 1624): Shakespeare's patron was the third Earl of Southampton. His elder brother being dead, and his father dying two days before his eighth birthday, he succeeded to the title Oct. 4, 1581, and became the Queen's ward, her prime minister, Lord Burghley, acting as his guardian. From St. Johns College, Cambridge, whence he was graduated M.A. in 1589, the sixteen-year-old lad entered as a student at Gray's Inn and took into his 'pay and patronage' John Florio, from whom he quickly learned Italian. He was presented at court in 1590, became a special favorite of the Queen's favorite, the Earl of Essex, and in 1593, the year when Shakespeare chose him for patron, he was also nominated a Knight of the Garter. Although not then granted, this was an unprecedented honor at his age to one not of royal birth. He was even then a munificent patron of poets and writers; Barnabie Barnes indited a sonnet to him in 'Parthenophil and Parthenophe,' 1593. Nash dedicated to him, as 'a dear lover and cherisher

. . of poets,' his romance 'Jack Wilton,' also the opening and closing sonnets of his Poem 'The Choosing of Valentines,' and Florio dedicated to him his monumental Italian-English Dictionary, 'A World of Wordes,' 1598. Rowe records on the authority of Sir William Davenant that the Earl gave Shakespeare 'a thousand pounds to enable him to go through with a purchase which he heard he had a mind to.' Since Southampton is the only patron of Shakespeare, positively known, Lee (from whose account in the Dict. Nat. Biog. this one is condensed) argues that he was the patron of the Sonnets, as well as of the present poem and 'Lucrece,' and that in age, and all other circumstances, this handsome blue-eyed, auburn-haired son of promise best suits the requirements of the case. Refusing to marry his Guardian's choice for him, Lady Elizabeth Vere, and carrying on an ardent amour with Elizabeth Vernon, a cousin of Essex's and one of the Queen's waiting women, whom he secretly married in 1598, shortly before their child was born, he barred himself from royal favor, and was for a time imprisoned. He distinguished himself under Essex at Cadiz and the Azores (1596 & '97); in Ireland in 1599; but was implicated in the troubles of Essex on their return. He then sent a message and forty shillings to the Globe Players for a production of 'Richard II,' showing a king's deposition. Although, with Essex, arrested and convicted of treason, the death penalty was commuted in his case to life imprisonment, and on the accession of James he was set free, made a Knight of the Garter, re-created Earl, and made Captain of the Isle of Wight and lord lieutenant of Hampshire. His favor with the Queen influenced his further advancement unfavorably, until 1619, when he was made a privy councillor. Meanwhile he distinguished himself as a pioneer in colonization. He equipped Weymouth's Virginia expedition, was instrumental in sending out Hudson, himself became a member of the Virginia and of the East India companies. After becoming privy councillor he clashed with

the King's favorite, Buckingham, and led in the opposition to both Buckingham and Bacon and to the policy of James toward the elector Palatine and Princess Elizabeth. He was again (1621) imprisoned. Although soon released, he remained irreconcilable with Court policies. In 1624 he with his elder son led a troop of English volunteers allied with the Netherlands. There both were stricken with fever and died. His interest in Literature was lifelong. He bequeathed books and MSS. to his college.

10. *graver labour:* A criticism of the present poem as light seems to be implied. The nature of the *graver labour* promised here and the next year published, *i.e.* 'Lucrece,' appears to indicate that this criticism was born of the poet's consciousness that 'Venus and Adonis' was open to the objection of over-sensuousness. 'Lucrece' supplements the first poem and by putting emphasis upon opposition to lust, points to the conclusion that the interest of the Poet in the complementary pictures he paints was primarily artistic and objective.

11. *first heire:* Malone took this to mean that the present poem was Shakespeare's first literary composition. Halliwell construes it to mean 'the first complete work,' reckoning out his alterations of the dramatic inventions of others which 'as early as 1592, he is known to have been engaged on,' this being 'his first original work strictly so-called.' Malone's view prevailed among the earlier editors, and led to the inference that the poem was written as early as 1589. Halliwell's has prevailed among more modern editors, who infer that it was composed shortly before the inscription to Southampton was ventured. Dowden suggested a third view, that 'setting plays altogether apart, which were not looked upon as literature, in a high sense of that word,' the Poet calls it 'his first poem because he had written no earlier narrative or lyrical verse.' Lee says 'these words can only mean that this poem was his first literary design . . certainly first to be published.' The drift of the writer is perhaps rather to be felt, than proved, as that of one who

shared the literary prejudices of his time in favor of mere poetry as the highest type of artistic creation. Hence, for him it may have seemed that this poetic work of his own choice, done upon his own initiative, alone counted as *invention*, and was quite to be distinguished from the prescribed dramatic work for his Company.

14. *eare:* Plough: 'To eare the Land, that hath some hope to grow' ('Rich. II.' III. ii. 215). 'A silver saucer was eared up by a plough' (Harrison's 'Description of England,' 1587).

18. *expectation:* Referring to the unusual promise of young Southampton. Before he was eight he was made by his father's death the head of his house, and at this time he had not yet reached his twentieth birthday. The promise of his praiser is now seen to be far more remarkable. He had just reached his thirtieth, but the bulk of all he did was ahead of him.

Venus and Adonis, 1. *purple-coloured:* The reddened lavenders of the dark sky suffused with the first approach of dawn. Realistic effect and myth are happily blended. Aurora begged Zeus to give immortality to her mortal lover whom she had stolen from earth. But she forgot to ask for eternal youth, and Tithonus forever grows aged in her arms. So with immortal freshness dwells immortal age (Homeric Hymn to Venus. Horace, 'Odes' 1. 22; 2. 16). Marlowe has a similar image: 'Now had the morn espied her lovers steeds, Whereat she starts, puts on her purple weeds' ('Hero and Leander,' Second Sestyad, 87–88).

2. *weeping:* Literally, a reference to the misty or showery morning ushering in a fair day; figuratively, to the tears of Aurora. 'Aurora halfe so faire her self did never show When from old Tithons bed, shee weeping did arise' ('The Mourning Muse of Thestyles' following 'Astrophel.' Edition of 1591).

3. *Rose-cheekt:* See quotation from Marlowe's 'Hero and Leander' in Sources.

5. *Sick-thoughted:* Love-sick. Thoughts of love, according to Ovid's way of telling the story, had been infecting Venus from the wound given her by her son Cupid's arrow. See Sources, p. 550.

6. *ginnes:* Printed ''gins' in the modernized text of the Cambridge editors. Rolfe rightly objects, quoting Richardson as follows: '*Gin*, and the pret. *gan*, are in common use with our old writers without the prefix *be;*' and one of his examples (Hakluyt's 'Voyages,' vol. i. p. 187: "Therefore I ginne to wryte now of the see") proves that the word had not ceased to be used, even *in prose*, in the time of Shakespeare. The editors often confound obsolete simple words (like *fore*, *gree*, *scape*, etc.) with contractions of their compounds now in use.

8. *chiefe:* First changed to 'sweet' in the edition of 1714, printed by Darby, and followed in the editions of Sewell, 1725, and Evans, 1775 (?), but not by Jeffrey's nor Ewing's, nor Malone's, nor Chalmers's. The first American and second and third Boston editions and Oulton's (1804) follow the corruption.

8. *flower:* To be pronounced in two syllables, therefore here so spelled, and in one syllable in l. 1055, where spelled —*floure*.

9. *Staine:* By comparison setting a stain of disgrace on all nymphs. 'My valors poison'd, With . . suff'ring staine by him' ('Cor.' I. x. 20–21).

10. *doves, or:* 'Yoke Venus doves' (Elegia II. from 'Epigrammes and Elegies by I. D.,' *i.e.* John Davies — 'and C. M.' *i.e.* Christopher Marlowe. Following the title, the 'Epigrammata' are signed 'I. D.' The second title-page runs: 'Certaine of Ovids Elegies by C. Marlowe.' The punctuation in the Folio, the comma after *doves*, makes the sense clear: 'than roses are or doves are.' This comma is lacking not only from all the early editions, from Lintott's, Gildon's, and Sewell's to Jeffery's, but also from Malone's editions, which were supposed to be properly edited by collation with the original Quartos. Nor

has any later edition from thence on, including Lee's (1908), restored it. The omission due to the editors, not the text, occasioned criticism. Malone says: 'We might better read (as Dr. Farmer observes to me) than doves *and* roses are. I think it probable, however, that for this slight inaccuracy the author and not the printer is answerable.' The next editor after Malone, W. C. Oulton (1804), seizes the chance to supplement this. In 'all probability,' he says, 'it was thus written by Shakespeare, as many greater violations of diction appear in his works; but let it be remembered, that writers of his day were not such nice adherents to propriety as at present.' Unfortunately for the editors, the poet is here the nicer adherent to propriety.

11. *with herselfe at strife:* Emulous of outdoing herself in his creation. Steevens saw in this different idea the same one as that of the contest between Nature and Art expressed in 'Tym.' I. i. 52. His inapplicable quotation has been commonly repeated. Nature is not at strife with Art, here, but *herselfe.* The illustration applies, later (l. 291).

20. *famish . . amid plentie:* So Cleopatra, a second Queen of Love, was said to make 'hungry Where most she satisfies' ('Ant. & Cleo.' II. ii. 276–277).

26. *president:* A forerunning sign of vital force. 'President' and 'precedent' were not distinguished in Elizabethan spellings (see 'Lucrece,' 1261). Othello finds in the moist hand of Desdemona an argument of 'fruitfulnesse and liberall heart' ('Oth.' III. iv. 46). The soothsayer ('Ant. & Cleo.' I. ii. 53) takes 'an oily palm' to be 'a fruitfull Prognostication.' And compare, here, ll. 142–144.

35–36. *fier . . desier:* These words were meant to be pronounced in two syllables; the repeated modification of the rhythm by the introduction at intervals of double rhymes and weak ending syllables, especially at the couplet, makes this clearly a plan of the Poet. His editors and even his reprinters, however, have not permitted him to retain this lingering cadence; and in the Chatsworth

Collotype facsimile, *fier* and *desier* are listed by Lee among 'the careless discrepancies which characterize the spelling of common words,' and constitute a 'serious flaw' in the text. Where the single rhyme is wanted, *e.g.* ll. 386–388, 494–496, the usual spelling is given, confirming the intentionalness of the double rhyme and spelling here.

37. *studded:* Studded with glistening points of metal or gems. We are led to imagine no ordinary horse harness.

39. *stalled:* Pronounced in two syllables.

52. *heares:* Golding repeatedly spells 'hair,' 'heare' either when rhyming with 'beare,' or by itself (see 'The Tenth Booke,' ll. 109, 110, 143). Spenser, like Shakespeare, usually spells in sympathy with his rhyme, *e.g.* 'faire,' 'haire,' 'teare,' 'heare' ('Faerie Queene,' Bk. iii. Canto xii. Stanzas xiv, xvii.). Shakespeare not alone here, taking, as Malone puts it, a 'liberty' for the sake of rhyming with *teares*, but repeatedly (ll. 147, 145, 191, 192) in 'Lucrece' (ll. 1130, 1131), humors spelling to suit rhyme, while here (ll. 487, 625), and in 'Lucrece' (ll. 400, 981) he uses the spelling 'haire' when there is no question of matching the rhyme, thus assuring the conclusion that the Elizabethan spelling of the most artistic poets is, although more variable than modern spelling, clearly not the result of sheer carelessness and haphazard.

52. *fan and blow:* Shakespeare puts more clearly what seems to be Spenser's meaning in 'Astrophel' (ll. 175–182): 'Her yellow locks that shone so bright and long, She fiersly tore . . And her faire brest the threasury of joy She spoyld thereof, and filled with annoy. His palled face impictured with death, She bathed oft with teares and dried oft.'

53. *misse:* Used as a noun for faultiness. Malone cited 'salving thy amisse' ('Sonn.' xxxv. 7), and 'Pale by my lookes to witness my amisse' (Lyly's 'Woman in the Moone,' 1597). Accordingly Malone took this for a contraction of *amisse* and modernized to ''miss.' Editors generally cite the same illustrations. Wyndham, however, referring to Minsheu's 'Guide into Tongues,' which gives

'to misse or erre,' correctly takes *misse* to be the noun derived from this verb, which he calls 'obsolete.' But why? Do we not hear the noun every day in almost any game for a 'fault.' Rolfe also protests: 'It is not a contraction of 'amisse.' Neither, we may add, is it obsolete. 'An ynche in a misse is as good as an ell' (Camden Remains, 1614) is extant in 'A miss is as good as a mile.' In the sense of a wrong doing the New English Dictionary cites: 'Ane oulde woman that is Licherus wyl not lef hir mys' (1500. Bernard '*de cura rei fam.*'); in the sense of fault or defect. 'Defer not (most deare Soveraine) the reformation of thys misse' (1546. 'Supplication Poore Commons'). Without anie gret misse in the hardest points (1568. Ascham. 'Scholemaster,' II. 90).

54. *murthers:* Corrupted to 'smothers' first in 5Q. and repeated in the Lintott, Gildon, Darby, Sewell, Evans, and Jeffery editions, and thence on. The original text was restored, although then modernized to 'murders' by Malone, when editing the poem, for the second time, in 1790. He quoted aptly: 'Murther thy breath in middle of a word' ('Rich. III.' III. v. 5). Oulton's, the first American and second and third Boston editions, and Chalmers' retained the corruption, and not until the repetition of the correction in Variorum of 1821 can the original text be said to be reëstablished. 'Smothers' was used, later, in the first New York edition, and by Hazlitt. Grant White went further than Malone and gave the more poetic and euphonious word of the original — *murthers*.

55. *emptie Eagle:* The same figure of a fasting Eagle, eager to tear its prey with its beak, belongs to two Plays of this time: '2 Hen. VI.' III. i. 259, '3 Hen. VI.' I. i. 301–302.

61. *content:* Forced to content her, although himself taking no active part, the pronoun 'her' being understood. Malone interpreted to the same effect, till the evil-minded Steevens, playing on the word in the sense of entirely satisfying, objected: 'It is plain that Venus was not *so* easily

contented.' He therefore construed it to mean 'that Adonis was forced to content himself' in the situation he could not escape. This, reënforced by Cassio's words, 'So shall I cloath me in a forc'd content' ('Oth.' III. iv. 140), although not apposite, sufficed to set Malone off on another tack. In his next edition he said: 'Content is a substantive and means acquiescence.' This explanation amounts to preserving the sense of the corruption, 'consent,' which took the place of *content* in the Gildon edition and others following, until Malone, in 1780, restored the text. The next editor, Oulton, whose bad text keeps the corruption, 'consent,' taking Malone's correction for an emendation, proposes in a note to read '*content*,' and repeats Malone's explanation: 'used substantively for acquiesence.' Editors of greater repute follow, who also repeat it, *i.e.* Knight, Collier, Hudson, Staunton, Lee, Dyce, White, Halliwell, Verity, and Herford are silent. Rolfe repeats Steevens. Thus, as too often happens, the corruption, even when corrected, has influenced the explanation. But in fact, to be himself content, or to be, on his part, in a state of acquiescence is precisely what Adonis is not. Only in relation to Venus is Adonis at her pleasure. In relation to him her pleasure is his displeasure, and he is determined not to yield. In a word, he is *forst to content* her, but *never* is he himself content, nor is he forced to *obey* her, and the explanation so long repeated by editors quite misses the distinction clearly drawn in the text. The bad impress of this editorial repetition appears in the classing of this expression in the New Eng. Dict. under the intransitive sense as an example of the meaning 'to be content.' It falls rather under the transitive sense, to content another: 'I will content you' ('As You,' V. ii. 116); 'It did not fully content the learned' (1611. Bible. Translators' Preface). 'Pylate willing to content the people, loused Barrabas' (1526. Tindale, Mark xv. 15).

65–66. *flowers . . showers:* The spelling shows the Poet's desire to make these double rhymes.

71. *ranke:* Malone first cited, aptly, the use of 'rankness' with the implied sense of a violent excess: 'like a . . retired Flood, Leaving our ranknesse and irregular course,' ('John,' V. iv. 57–58). Collier quoted: 'Fetching full tides, luxurious, high, and rank' (Drayton's 'Barons' Wars,' Bk. i.).

78. *best:* All the eighteenth century editions up to Malone's first (1780), agree in corrupting this to 'breast,' following the error first made in 11Q. and making more singular the lonely correction to *best* in the Jeffery edition. The first American edition knew not Malone, apparently, since here again it reprints a corruption. Oulton is wilfully incorrigible. He notes: 'In the edition of 1596 it is — her *best* is better'd; which, as Shakespeare was fond of playing upon words, was, I doubt not, the way he wrote it.' He then uses his editorial taste to prefer the corruption instead of the Poet's 'way' of writing.

86. *dive dapper:* Knight calls this the poetical name of the dab chick and quotes Beaumont and Fletcher's 'Woman Hater': 'The misery of man may fitly be compared to a di-dapper, who, when she is under water past our sight, . . rises again, shakes but herself and is the same she was.' Halliwell shows that it was an old folkname for this little water-bird, whose habits are so graphically made use of to show how Adonis raised and ducked his chin. He cites: 'A dab-chick, a di-dapper, or doucker' (Kennett's Glossary MS. Lansd. 1033); and 'Some folkys cal her a dyve dapper or a doppe chyck' ('Dialogues of Creatures Moralized'). He adds that it is 'still a common bird in England, and, in Shakespeare's time, when there were so many more reedy pieces of water, must have been extremely so.' It is known as the little grebe (*Podiceps minor*).

90. *winks:* A word giving the very look of the quick wince and turn aside of the glance.

94. *bathes:* In the rain of her tears (ll. 82–83).

98. *god of warre:* The wooing of Venus by Mars is

told by Ovid ('Met.' Bk. iv), and by Homer ('Odyssey,' Bk. viii.).

106. *toy:* The change to 'coy' made in the edition of 1596 is a corruption followed universally, until the Variorum of 1821, wherein Malone had restored the original word.

110. *red rose chaine:* The Poet applies to Venus and Mars an image applied by Ronsard to the Muses and Cupid: '*Les Muses lièrent un jour De chaines de roses, Amour*' ('Odes,' Bk. iv. 23, a paraphrase of Anacreon's Ode, xix). Translations of Ronsard are complained of by Puttenham in 1589: 'Finding . . *Pyndarus* and *Anacreons* Odes . . very well translated by *Rounsard*, . . our minion . . translates the same out of French into English' ('Arte of English Poesie'). 'Ronsard travelled in England. Queen Elizabeth gave him a diamond, comparing its water to the purity of his verse' (Wyndham).

120. *eyes in eyes:* This tells the stage business, skilfully, as so often in the Plays. The preceding lines put before us the picture of the down-looking boy and then the change of posture, showing that he had obeyed the command of the goddess. They were now face to face plunging their glances into each other's eyes. Hers surely were not drooping or passive, hence the fitness of *in*. It was corrupted to 'on,' following Q, in all editions until that of 1821. Hazlitt, later, gave 'on,' but as he also persisted in the corruptions 'coy' for *toy* (l. 106) and 'smothers' for *murther* (l. 54), it may be concluded that he used one of the earlier versions to print from, and edited carelessly.

125. *blew-veind:* Barnfield uses the same adjective for the Violet, in the next year (1594) in his 'Affectionate Shepherd.'

126. *nor . . not:* The double negative disturbed the sense of grammatical propriety as early as 1600, for then, as Malone noted, the line was changed to 'nor know they.'

130. *Beautie . . wasted:* Later this doctrine is amplified (ll. 163–174).

132. *in little time:* Ronsard's expression of this figure much used by poets of the Renaissance closely approaches Shakespeare's: 'vos beautez, bien qu'elles soient fleuries, En peu de temps seront toutes flaitries, Et, comme fleurs, periront.'

133. *hard favour'd:* Literally, unattractive, that is, with a favour or look that is forbidding, hence ugly.

135. *reumatique:* Stressed on the first syllable by Shakespeare, as it still is by old crones in the country. 'That Rheumaticke diseases doe abound' ('Mids. Night Dr.' II. i. 109).

140. *grey:* Compare with l. 482. Eyes grey or blue are frequently either one or the other according to the light or the intensity of feeling expressed in the glance.

145. *inchaunt:* The verse is lovelier if the pronunciation suit the spelling. Hence it should be assumed that the Poet has by the spelling indicated the sound desired. *Inchanting*, later (l. 247), suits the different sense, that of a spell or charm, instead of a song, as here, and calling for a corresponding pronunciation. The modernized texts spell both alike. Lee lists *inchaunt* and *inchanting* among the 'careless discrepancies' of the Poet's spelling. They are, on the contrary, among the careful distinctions.

148. *no footing seene:* 'Elves . . that on the sands with printlesse foote Doe chase the ebbing-*Neptune*, and doe flie him When he comes backe' ('The Temp.' V. i. 40–43).

149. *compact:* 'Thou must have words compact of fire and rage' ('Skialethia,' 1598). 'The Frenchman is wholly compact of deceivable courtship' (Nashe's 'Pierce Pennilesse').

154. *till:* Corrupted first in the Malone Variorum, which reads 'to.' Knight and Barry Cornwall followed. Collier restored *till*.

156. *should:* Possibly left without the ending 'st,' for euphony's sake. Coming next into touch with 'th' of *thinke*, 'should'st' is less smooth than 'should' (see footnote, p. 10).

161. *Narcissus:* Ovid's 'Fable treating of Narcissus translated out of Latin into English mytre, with a moral therunto, very pleasante to rede' was printed in a single pamphlet in 1560. Golding's translation of the same is included in 'The Fyrst Fower Bookes of P. Ovidius Naso Worke,' intitled 'Metamorphosis,' and appeared in 1565, preceding the completion of the work, 'The XV. Bookes,' in 1567. Narcissus, son of 'freckled Lyriop' and the river-god, the 'floud Cephisus,' was foretold to live long if himselfe he did not know,' and his end showed the truth of the prophecy by 'the straungenesse of the kinde of death that did abridge his age.' When 'he seemde to stande betweene the state of man and lad, The heartes of divers trim yong men his beautie gan to move, And many a Ladie fresh and faire was taken in his love. But in that grace of Natures gift such passing pride did raigne That to be toucht of man or Mayde he wholy did disdaine.' One who was thus disdained then prayed the gods that he might 'once feele fierce *Cupids*, fire, . . and yet not joy the things he doth desire.' It then chanced that to a certain 'Spring withouten mudde, as silver cleare and still,' the stripling came; 'Did lay him downe upon the brimme: and as he stooped lowe To staunche his thurst, another thurst of worse effect did growe. For as he dranke he chaunst to spie the Image of his face, The which he did immediately with fervent love embrace. He feedes a hope without cause why. For like a foolishe noddie He thinks the shadow that he sees to be a lively boddie . . even so by piecemale being spent and wasted through desire, Did he consume and melt away with *Cupids* secret fire. . . But as for bodie none remaind: Instead thereof they found A yellow floure with milke white leaves new sprong upon the ground.' Marlowe also refers to Narcissus (Sestyad I of 'Hero and Leander'), who 'leapt into the water for a kiss Of his own shadow, and, despising many, Died ere he could enjoy the love of any.' See 'Lucrece,' ll 265–266.

167. *beauty breedeth:* Compare with this argument in these stanzas the Sonnets 1–17, especially 4, also 'Rom. & Jul.' I. i. 223–228.

173. *in spite of:* Certainly it is martinetizing too far to count it, as Lee does, a 'careless discrepancy' to use *in spite of* here and *despight of* in l. 757. The Poet's ear has chosen rightly in both cases, and as in *spite* (l. 173) and *spight* (l. 133), *spite* is fitly associated with the malicious spite of Death.

177. *Titan:* The charioteer of the Sun, Hyperion, was a Titan. The sun is frequently so called by Shakespeare. 'Let Titan rise as early as he dare' ('Tro. & Cres.' V. x. 28); 'common-kissing Titan' ('Cymb.' III. v. 185); and as the charioteer in 'Rom. & Jul.' II. iii. 5. Boswell expresses the extraordinary idea that 'Titan *tired* is Titan attired,' and this is commonly repeated by later editors. Surely 'tirèd' (the time of two syllables is requisite for the line) here means that the very sun-god was weary with the noon heat, impatient with his task, and ready to abandon it for Venus's sake.

181. *sprite:* Lee regards the spelling of *sprite* here, and *spirit* in l. 882, as due to carelessness. It would rather seem to be due to an instinctive nicety in suiting sound and sense and conveying them to the eye. The carelessness of the modernizers in spelling *sprite*, 'spright,' seems to be more obvious than the Poet's carelessness.

184–185. *Likd . . So wring:* Two apparent misprints. The latter is due merely to an interloping quad between the 'o' and 'w,' as 'sowring' in 'Lucrece' (l. 699) clearly shows.

187. *unkinde:* Milton's 'Doctrine of Divorce' is quoted by Knight as affording the same sense of the word: 'The desire and longing to put off an unkindly solitariness by uniting another body, but not without a fit soul, to his, in the cheerful society of wedlock.' Compare *unkind* (l. 204). On this Wyndham has an excellent note, beginning with Malone's: '"That is, unnatural. *Kind* and nature were formerly synonymous." — MALONE . . spelt

unkinde, l. 187 . . whilst here [l. 204] we have *unkind*, although rhyming to *minde*. I am persuaded by the sense of the couplet and specially by the *but*, . . that the word is not the adjective, but a past participle, which would now be spelt *unkinned*, without offspring. . . The Poet probably played on the double meaning. Cf. Hamlet: 'A little more than kin and less than kind.'

205–207. *this* . . *kis:* This kindness. Steevens and 10Q., would spoil it, by changing to 'thus.' The rhyme with *kis* has influenced the spelling of the latter word, as, later, in rhyming ll. 536 and 538.

211. *livelesse:* Not quite the same as 'lifeless' (See footnote, p. 12). Meant for 'without aliveness.'

213. *Statüe:* A word then recently introduced. It is italicized in 'Sonn.' 15. 5. The mark over the 'u' seems meant not to divide that from the 'e,' but to denote a strong stress, making the word a spondee.

222. *intendments:* 'But I, spying his intendments discharg'd my petronel into his bosom (Jonson's 'Every Man in his Humour') 'I: and said nothing but what I protest intendment of doing' ('Oth.' IV. ii. 234).

229. *Fondling:* Fondling him, she speaks, 'Since,' etc. Wyndham points out that the Cambridge text errs in quoting *Fondling*, as if it were a term of endearment.

230. *ivorie pale:* The enclosure of her ivory arms, locked round him by her interlaced fingers.

236. *bottome grass:* So the luxuriant grass growing in a valley is called.

240. *rowse:* 'You shall say un-kennell the Foxe, Rowse the Hart, Bowlt the Conie.' These 'apt termes of Hunting' are given in Guillim's 'A Display of Heraldrie, Enlarged by the Author himselfe in his lifetime: Together with his owne Addition of explaining the Termes of Hawking and Hunting' (2d edition, 1632, cited by Wyndham).

243. *if himselfe:* So that if he himself, etc.

257. *remorse:* In the sense of relenting his former harshness.

260. *Jennet:* Blundevill in his book on 'The foure Chiefyst officer belongyng to Horsemanshippe' (1565, 1580) enumerates among the various kinds of horses home bred or imported at this time, the 'Jennet of Spaine.'

267. *bearing earth:* 'Thinke when we talke of Horses, that you see them, Printing their prowd Hoofes i' th' receiving Earth' ('Hen. V.' Prol. 27–28).

272. *compast:* Arched or curved; 'She came to him th' other day into the compast window' [the bow window] ('Tro. & Cres.' I. ii. 111–112). The hairs of his mane, standing on end upon his neck, being used in the plural, the verb agrees.

275. *scornfully glisters:* An inversion in metre, to be stressed scòrnfŭllў glístĕrs.

279. *leaps:* In Shakespeare's time said to be pronounced 'lep.' 'Burning all with rage He to him lept' (Spenser's 'Faerie Queene,' Bk. i. canto iv. stanza xxxix).

284. *holla:* Meaning 'Halt,' *ho-là* (French, 'there') or whoa, there, as Cotgrave's French Dictionary shows: 'Hola, interjection. Enough, soft, soft; no more of that if you love me.'

285. *pricking spurre:* Peculiarly appropriate as applied to the Roman spur, according to Fairholt, quoted by Halliwell. It was never made with a rowel, but simply: 'with a single goad.' A cut is given showing this *pricking spurre* as illustrated by a pair of Roman spurs from the Museo Borbonico at Naples.

291. *Art . . at strife:* See preceding Note on l. 11.

295. *Round-hooft*, etc.: In the chapter entitled 'What shape a good horse ought to have' in 'Maister Thomas Blundevill his boke on horsemanshippe' (1580) his points are given in agreement with Shakespeare's words thus, as cited by Madden: 'Round hoofe; pasterns short; his joints great with long feawter locks behind which is a signe of force; his breast large and round; his eyes great; his jawes slender and leane; his nostrils so open and puffed up as you may see the read within, opte to receive aire; his

necke bending in the midst; his eares small or rather sharp; his legs straight and broad, his maine should be thin and long; his taile full of haires; and his rumpe round.'

303. *bid . . a base:* Challenge the wind to play a game at base. Lee gives a note written in a seventeenth century hand in the British Museum copy of the 'Venus and Adonis' of 1602, as follows: 'Base or Bace — a sport used among Country people called Prison-base in which some persue to take others Prisoners — and therefore to bid the wind a Base, is by using the Language of its sport to take the wind Prisoner.'

304. *where:* Meaning 'whether,' of course, to which it is changed in the modern text (see footnote, p. 15) but with harm to the music of the line. It would be better if the modern reader learned the Elizabethan use of *where*, for 'whether,' and continued it here. 'I doubt where Paris would have chose Dame Venus for the best' (Turberville's 'Epitathes, Epigrammes, etc.' 1567, cited by Malone). 'Whether we are mended, or where better they' ('Sonn.' liv. 11).

314. *vailes:* Droops; from the French *avaler*. 'Vailing her high top lower than her ribs' ('Mer. of Ven.' I. i. 32).

330. *bard:* Shut off, barred from speech.

331. *Oven:* 'Sorrow concealed, like an Oven stopt. Doth burne the hart to Cinders' ('Titus And.' II. iv. 42–43),

334. *fier:* The original spelling shows that the word is meant to be given in two syllables. It is modernized to 'fire' and the line feels the lack (see Note on 35–36).

335. *atturney:* 'Why should calamity be full of words? Windy Atturnies to their Clients woes.' ('Rich. III.' IV. iv. 130–131).

339. *bonnet:* The shield for his frowns of which he made it is boldly heaved up, as soon as she comes up to him again. The head covering to be imagined is the Greek *petasus*, concerning which Fairholt supplies this Note: 'The felt hat with low crown and broad brim, adopted by

the Romans from Greece . . was the only form adopted in both countries by travellers; hence it was conventionally used by their artists to indicate a person on a journey; and is always worn by Mercury as messenger to the gods. In the Panathenaic procession from the Parthenon, now in the British Museum, the horsemen occasionally wear the Petasus, secured below the chin by a band.'

359–360. *dumbe play . . Chorus-like:* The Pantomime opening the Play found its comment in the Chorus, — the assembly of her tears.

363. *A lillie . . in a gaile*, etc.: *In liquidis translucet aquis, ut eburnsea si quis Signa tegat claro, vel candida lilia, vitro.* 'In the transparent water, the boy's white body shines like images of ivory or white lilies encased in clear glass' (Ovid, 'Met.' iv. 354–355). Or as Golding translates this passage, describing how the fair, disdainful boy with whom the nymph Salmacis fell in love, swam in her sight in a goodly pool: 'in the water cleare . . his bodie faire and white doth glistringly appeare, As if a man an Ivorie Image or a Lillie white should overlay or close with glasse that were most pure and white.'

367. *engin:* 'Sweet Touch the engin that love's bow doth bend' (Ovid, 'Banquet of Sence,' trans. by Chapman. 1595). A favorite term in the younger work of Shakespeare: 'O that delightfull engine of her thoughts' ('Tit. And.' III. i. 91).

397. *naked bed:* A phrase preserving the common custom in England from the thirteenth to the fifteenth centuries to sleep without any clothing. 'In stretchyng forth my slouthfull limmes amid my naked bed' ('Grange's Garden,' 1577, cited by Halliwell); 'Jenny ever used to lye naked as is the use of a number' (Armin's 'Nest of Ninnies'). 'When in my naked bed my limbs I lay' ('Mirror for Magistrates'). See Date of Composition.

412. *My love*, etc.: My love toward love is only the love I have of scorning love.

424. *allarmes:* The care of as painstaking an editor as

Malone even is not enough to prevent corruption in a modernized text. This is exemplified in the fact that 'alarm' was substituted for *allarmes* in all three of his editions, as in all others from 5Q. on. Collier first changed to 'alarms.' Hazlitt kept 'alarm' but gave a footnote explaining the metaphor: 'Alarum; trumpet summons.' But this sense applies better to the Poet's own word, used in the plural. 'Be readie to direct these home Alarmes' ('Rich. II.' I. i. 215).

429. *marmaides voice:* 'The mermayden hyghte Sirena is a sea beaste wonderly shope and draweth shypmen to peryll by swetenes of Songe' ('Bartholomeus de proprietatibus Rerum,' 1535). Shakespeare's allusions to mermaids, here (l. 777) and elsewhere ('Lucrece,' 1411, 'Com. of Errors,' III. ii. 47) always attribute to them the enchanting qualities of the siren.

430. *press'd:* She bore load enough in her heart before hearing the music of his voice. Now she is pressed down with the burden.

432. *Eares:* Corrupted to 'Earths' in 4Q., and not corrected, until 1821, by Malone. None of the early American editions needed Malone's correction; Neither did Hazlitt in 1852. Knight, the first prominent English editor after Malone to include the Poems, first gave the corrections by Malone, also later (1843), Barry Cornwall, and Collier.

434–436. *invisible . . insensible:* Like *for thee* and *abhor me* (ll. 137–138), and *one*, and *bone* (ll. 293–294) these are for precisians, objectionable rhymes. But like other abatements from the poetically normal, such occasional imperfections may seem attractive, like bits of comb in the honey. Malone first called attention to the rhyming of *invisible* and *insensible*, similarly, in 'Loves Lab.,' V. ii. 287–289. Steevens, a stickler for form, but not for the poetic, as the following evidence shows, thought that 'for the sake of better rhyme and better sense, we should read, invincible.'

439. *feeling:* From 5Q. on 'reason' appears here instead of '*feeling*' with one exception — Jeffery's edition, until Malone restored the right word. Again, the three early American editions, and Oulton's, betray the carelessness of their texts. They reprint the corruption.

433–450. *no eyes . . disturbe*, etc.: These two stanzas condense and apply to the present situation the entire outline or argument of Ovid's 'Banquet of Sence.' They conclude with fearing the interruption of the feast of Love by the *unwelcome guest* (l. 449). Ovid's poem is stopped by a similar interruption of the feast by the sudden sight of others looming upon the view. As a whole, Shakespeare's stanzas have the effect of a literary allusion to Ovid's love-feast of the five senses. It must have been appreciated at the time by those knowing Ovid's poem both for the sake of that, and because of the young English Poet's fresh treatment of it. As presented by Chapman (1595) the senses of hearing, *Auditus;* smelling, *Olfactus;* seeing, *Visus;* taste, *Gustus;* and touch, *Tactus*, are successively gratified before the interruption comes. '*Ovid*, newly enamour'd of *Julia* (daughter to *Octavius Augustus Cæsar* after by him called *Corynna*) secretly convay'd himselfe into a Garden of the Emperours Court: In an Arbour whereof *Corynna* was Bathing, playing upon her Lute, and singing: which Ovid overhearing, was exceedingly pleas'd with the sweetnesse of her voyce, and to himselfe uttered the comfort he conceived in his sense of *Hearing*. Then the Odours shee us'd in her Bath, breathing a rich savour hee expresseth the joy he felt in his sense of *Smelling*. Thus growing more deeply enamoured, in great contentation with himselfe, hee venters to see her in the pride of her nakednesse: which doing by stealth, hee discovered the comfort hee conceived in *Seeing*, and the glory of her Beauty. Not yet satisfied hee useth all his Art to make knowne his being there, without her offence: or (being necessarily offended) to appease her: which done, hee intreats a kisse to serve for satisfaction of his *Tast*, which he

obtaines. Then proceeds he to entreaty for the fift Sence and there is interrupted' (edition of 1639).

443. *stillitorie:* The idea again shows derivation from Ovid's 'Banquet of Sence.' The notes of Corynna's song are spoken of as 'vapor'd in her voyces stillery.'

448. *double looke:* That is, double watch. Suspicion would be bidden to keep on guard at the door. With her special gift of distrust, she could be doubly vigilant. Thus more than that of any other doorkeeper her overlooking of the entrance would be desired to prevent the stealing in of jealousy to *disturbe the feast.* Ovid's feast was 'interrupted with the view Of other Dames, who then the Garden painted,' and this incident apparently suggested the idea here of another guest, similarly without warning, suddenly appearing unless the garden gate were doubly well watched. This corroborates the pertinence of *double looke.*

451. *portall:* 'By his Gates of breath,' ('2 Hen. IV.' IV. v. 35).

453. *Like a red morne,* etc.: Allusion to the same familiar weather proverb is made in 'Hero and Leander' (the Third Sestyad, by Chapman): 'And after it a foul black day befell, which ever since a red morn doth foretell.' 'A red sky at night's a shepherd's delight. A red sky at morning's a shepherd's warning,' seems to be the English version of that common in America: 'Evening red and morning gray, sets the traveller on his way, But evening gray and morning red, brings down rain upon his head.' Both agree with Matthew xvi. 2, 3. Shakespeare's use of the portent is an application quite his own to the unfavorable personal omen for Venus.

458. *wind . . husht:* The calm before the storm of folk weather lore is again illustrated in the Players words: 'as we often see against some storme . . The bold windes speechlesse, and the Orbe below As hush as death' ('Ham.' II. ii. 506–509).

469. *all amaz'd:* The corruption 'in amaze' due to Q, 'in a maze,' was not corrected until 1821 in the Malone Variorum.

482. *blew windows:* Whether meant for eyelids or eyes beneath is sometimes doubtful. Lids are meant in 'Cymb.' II. ii. 28–29, and 'Rom. & Jul.' IV. i. 103. Yet even where *windows* seems most apt for the lids instead of the eyes, it may be that Shakespeare sometimes thinks of the eye itself as the window whence the spirit peers forth. Here the comparison with the sun and the closing line (486) make it unmistakably clear that the eye itself is meant (see l. 140).

488. *shine:* As an example of the noun, Malone cites Psalm xcvii. 4: 'His lightning gave shine unto the world.'

506. *weare:* As *last* (l. 507) shows, meaning 'wear out' ('Sonn.' lxxvii. 1).

507. *verdour:* Freshness to cure the summer's heat. A practise of the age is alluded to, Malone says, to prevent infection in time of plague by strewing the rooms of the house with rue and odorous herbs.

509–510. *star-gazers . . plague:* The allusion to the *plague* and the *dangerous yeare* being coupled with the term *star-gazers* suggests that astrologists' eyes had seen portents as Venus's eyes had, warning them that the year would be dangerous and plague stricken. Wyndham has pointed out that the date of the poem may be indicated by this reference to the plague (see Date of Composition, preceding).

511. *bargaines . . sealing:* 'Personal seals were used in place of autographs in past times, and accepted as credentials from messengers.' (Fairholt quoted by Halliwell.) Hence the pertinence of legal documents, contracts or *bargaines* bearing seals in wax of the signet rings of the contractors, and hence the image here of the red lips, like wax, soft to the impress of the kiss vowing love. 'My kisses . . Seales of love but seal'd in vaine' ('Meas. for Meas.' IV. i. 78, also 'Sonn.' cxlii. 7).

515. *slips:* Counters or metal disks used as counterfeit coins; employed by Shakespeare frequently as a pun on another kind of slip. 'You gave us the counterfeit,' says Mercutio. 'What counterfeit,' asks Romeo. 'The slip sir, the slip' ('Rom. & Jul.' II. iv. 45–49). 'If I could

have remembred a guilt counterfeit, thou would'st not have slipt' ('Tro. & Cress.' II. iii. 25–26).

521. *non-paiment . . double:* 'The poet was thinking,' says Malone, 'of a conditional bond's becoming forfeited for non-payment; in which case, the entire penalty (usually the double of the principal sum lent . .) was formerly recoverable at law.'

522. *Is . . trouble:* What an ear-charming line! Fit for the kiss-seeking lips of Love herself. No wonder the boy unbends and apologizes for his stiffness.

568. *leave exceeds commission:* The privilege love takes overpasses the terms of the permission granted.

570. *woes best,* etc.: When the chosen one is the most unyielding, then love, opposing opposition, woos best of all.

571. *had . . gave:* What a chance for correction the editors have let pass! 'It is a wonder,' says Rolfe, 'that they have all let *gave* alone here.'

578. *poore foole:* Some scorn of him and envy of his chance speaks in this endearing term. It makes the reader share the sympathy.

581. *by Cupid's bow:* 'I sweare to thee by Cupid's strongest bow' ('Mid. Nght. Dr.' I. i. 180).

589. *a . . pale:* A pallor. According to the enviable flexibility of English, as Shakespeare used it, and in his time, nouns, verbs, and adjectives were capable of turning into one another at pleasure.

590. *lawne . . upon . . rose:* 'First red as Roses that on Lawne we laie, Then white as Lawne the Roses tooke awaie' ('Lucrece,' ll. 258–259). The contrast as expressed in 'Lucrece' is heightened, by first laying the redness upon the colorlessness and then withdrawing it. Here it is different, under the pallor the rose is softened in color.

595. *lists:* The technical term for the tilting-field, and the barriers enclosing the tournament ground. 'Wherefore comest thou hither Before King Richard in his Royall lists?' 'no person be so bold to touch the listes except the marshall' ('Rich. II.' I. iii. 37–38, 48–49).

597. *mannage:* Again, a technical term as in *lists*, for the discipline of the horse by the rider that makes him responsive: 'his horses are bred better, for . . they are taught their mannage' ('As You,' I. i. 13–15). 'Shees not pac'ste, yet, you must . . worke her to your mannage' ('Per.' IV. vi. 57–59).

599. *Tantalus:* Whose sufferings in Hades were witnessed by Ulysses ('Odyssey,' Bk. xi): 'I saw likewise stand up to the Chin, amidst a liquid lake, Tormented *Tantalus;* yet could not slake His burning Thirst. Oft as his scornfull cup Th' old man would taste; so oft twas swallowd up; And all the blacke earth to his feete descried; Divine powre (plaguing him) the lake still dried. About his head, on high trees, clustering hung Peares, Apples, Granets, Olives, ever yong; Delicious Figs, and many fruite trees more, Of other burthen; whose alluring store, when th' old soule striv'd to pluck, the winds from sight, In gloomie vapours, made them vanish quite' (Chapman's translation).

600. *Elizium:* The 'Paradise,' as Phaer calls it, of the Pagans. The word is used in the opening lines 'To the Reader' in Chapman's Homer: 'He in Elyzium,' etc. In these 'gladsome feeldes . . among the Laurell woods, and smelling floures of arbers sweete, Where bubbling soft with sound the river fresh doth by them fleete,' Æneas was led by the Sibyle to seek his father's ghost ('The sixt Booke of the Æneidos of Virgill,' Phaer's translation, 1584).

601. *painted grapes:* So vivid were the grapes painted by Zeuxis the Greek 'that the very birds of the aire flew flocking thither for to be pecking' (Philemon Holland's Pliny, Bk. xxxv. ch. 10). The same allusion appears in 'Therefore the bee did seek the painted flower, And birds of grapes the cunning shadow peck' (John Davies's 'Nosce teipsum,' 1599). Of the change in this line of *Even so* to 'Even as,' with comma after *maw*, Wyndham says: 'The first alteration . . breaks the rhythm, and the second makes the construction awkward in l. 604.' Lee restores *so*, but not the colon after *maw*.

604. *helplesse berries:* The berries that seemed so temptingly helpless, yet were too helpless — too lifeless to help their eager palates.

611. *Fie, fie,* etc.: Hermaphroditus is as loth to receive the love of Salmacis as Adonis to accept that of Venus, and the story of that beautiful boy and the nymph Salmacis in respect to the coyness of the youth and the ardor of the girl more nearly approaches Shakespeare's treatment of the Adonis legend than any of the Adonis variants themselves do. The Salmacis story was separately given by Thomas Peend ('His Pleasant Fable of Hermaphroditus and Salmacis . . With a morall, in English verse') in 1565, thus beginning 'Dame Venus once by Mercurye Comprest a chylde did beare, For beauty farre excellyng all That erst before him weare.' Ovid's account of the wooing by Salmacis appears in 'The Fourth Booke of the Metamorphosis,' Golding's translation: [She] 'caught him fast betweene hir armes for ought that he could doe. Yea maugre all his wrestling and his struggling to and fro. She held him still, and kissed him a hundred times and mo. . . But *Atlas* Nephew still persistes, and utterly denies The Nymph to have hir hoped sporte: she urges him likewise, And pressing him with all hir weight, fast cleaving to him still, Strive, struggle, wrest and writhe (she said) thou froward boy thy fill: Doe what thou canst thou shalt not scape. Ye Goddes of Heaven agree That this same wilfull boy and I may never parted bee.'

617. *tushes:* Illustrating the old usage of *tushes* for 'tusks,' Halliwell cites from Bevis of Hamtoun (MS. Cantab. Ff. ii. 38): 'A wylde bore was there, abowte . . Man and alle that he toke, With hys tuschys he alle to-schoke . . Hys hed was herde and stronge And tuschys he had grete and longe.'

619–622. *bow-backe . . battell set . . digs sepulchers:* This passage, as Malone was first to observe, obviously makes use of Ovid's description of the boar of Meleager (Golding's translation, 1567. 'The Eight Booke of Ovid's

Metamorphosis'): 'His eies did glister blud and fire: right dreadfull was to see His brawned necke, right dredfull was his haire which grew as thicke With pricking points as one of them could well by other sticke. And like a front of armed Pikes set close in battell ray, The sturdie bristles on his back stoode staring up alway. . . A greater tush than had this Boare ye shall not lightly finde. Such lightning flashed from his chappes, as seared up the grasse. Now trampled he the spindling corne to ground where he did passe, Now ramping up their riped hope he made the Plowmen weepe. And chankt the kernell in the eare.' It is noticeable that Shakespeare's landscape background is not that of the 'plowmen' of whom this description speaks, but open woodland and wild.

626. *proofe:* Armor of proof, impervious to the *speares point.*

636. *root's:* The apostrophe shows the elision of the 'e' in *roote*, and the care to mark the syllable as single.

637. *cabin:* Used to denote a den, like a burrow or hole. Later, l. 1038, it is used for the eye sockets as housing the eyes.

639. *within his danger:* Within reach of his death-dealing tusk. 'You stand within his danger do you not?' ('Mer. of Ven.' IV. i. 189).

652. *Kill, kill:* The allusion to the *sentinell* and the whole context suit the sudden seizure of a town by the enemy. The cry 'Kill, Kill' is the usual cry of those about to sack a city.

655. *bate-breeding:* Breeding dissension. When Mistris Quickly declares that John Rugby is no 'breede-bate' ('Mer. Wives,' I. iv. 12) she means no mischief maker, no fomenter of quarrels.

656. *canker . . spring:* Spring in the sense of the sprout springing forth that the *canker* or worm finds a soft morsel to devour.

657. *carry tale:* 'Knowing aforehand of our merriment . . Some carry-tale' ('Loves Lab.' V. ii. 514–516). In this

case the carry-tale is the presentiment of evil, the very tenderness of love in the goddess creating the fear that gnaws at her heart and teaches it how to divine her approaching sorrow.

668. *th' imagination:* The elision of 'the,' here together with the Elizabethan pronunciation of *imagination* to rhyme with *divination*, both being pronounced in four syllables, is required to give the right rhythm. The change in the modernized text (see footnote, p. 28) spoils the effect.

674. *Uncouple:* Loose the hounds from the leash coupling them together. 'Uncouple in the Westerne valley, let them goe' ('Mids. Night Dr.' IV. i. 121).

677. *downes:* Shakespeare seems to be thinking of the Cotswold downs. 'The best soyl . . such as is rather hilly than plain, full of downes, a Cotswold county . . being most commodious for hawking, hunting and all manner of pleasures' (Burton's 'Anatomy of Melancholy').

679. *purblind hare:* The hare, according to Dame Juliana Barnes, in her booke of sporting, 'is the mervellest beest that is in any londe. That beest Kyng shal be calde of all Venery.' The hunting of the hare is above fox or badger hunting says Gervase Markham in his 'Country Contentments,' because in them, 'there is not so much art and cunning.'

680. *over-shut:* Steevens suggested 'overshoot,' and Dyce adopting it, it has taken the place of the original word (see footnote, p. 28), although it has no warrant in the technical terms of sporting, and no particular justification, therefore, for being preferred to Shakespeare's word. Malone said that in Shakespeare's age, *over shut* meant to 'conclude,' but he gave no example of it. In New England country regions we still occasionally hear 'to get shut' of a thing for to get done with it. Hudson, who is almost alone in retaining *over-shut*, had noted the same usage. Collier, although considering Malone's explanation 'a little strained' also saw no reason for abandoning the text. *Overshut* is

given in the New English Dict. as an obsolete form of 'overshoot,' on the strength of this example, and one other early citation: 'The houndes had overshette hym alle And were upon a default y falle' (Chaucer's 'Dethe Blaunche,' 383).

683. *musits:* 'A gap or musit in a hedge' (Cotgrave). The round hole made in a hedge through which the hare traces her run; derived from the French, *musse*, a hole, and the diminutive *mussette*, a little hole. 'Good and approved hounds . . when they have found the hare, make shew thereof to the hunter . . winding to the hares *muse*' (Topsell's 'Foure Footed Beastes,' 1607). 'With hare pypes set in a musit hole, Wilt thou deceave the deep-earth-delving coney?' ('The Affectionate Shepherd,' 1594, cited by Halliwell). Knight quotes: 'We term the place where she sitteth her form; the place through which she goes to relief [*i.e.* for shelter from observation] her musit' (Markham's 'Gentlemen's Academy,' 1595). Malone restored the reading of the original in 1780, Lintott's 'Umfits' or Gildon's 'umsits' appearing before, also in Oulton and the early American editions afterwards.

687. *Conies:* Rabbits. Mall in the Coney green or rabbit warren ('Two Angry Women of Abington,' IV. i.) says: 'Good Lord, what pretty things these conies be! How finely do they feed till they be fat, And then what sweet meat a coney is! And what smooth skins they have, both black and gray. . . And they put ferrets in the holes — fie, fie! — And they go up and down where conies lie.'

694. *cold fault:* The scent no longer being warm, because of the hare's cunning in interrupting their track of it, the hounds are at fault, and at much ado to puzzle out the trail again. Madden says: 'The scent of deer is much more powerful to canine perception than that of fox or hare. . . In hunting the hare there must be many clamorously demanding his share of the fun' ('The Diary of Master William Silence,' p. 49).

695. *spend their mouth's:* A hunting term for the cry of

the dog over the scent. 'He will spend his mouth & promise, like Brabler the Hound' ('Tro. & Cres.' V. i. 96). 'For coward dogs Most spend their mouths, when what they seem to threaten Runs farre before them' ('Hen. V.' II. iv. 77-79).

698. *wat:* 'Lo, he seith, here sittes an hare; Rise up, Wat, and go belyve: Then with myculle sorow and care Unnethe I may scape with my lyve' ('The Mourning of the Hare,' MS. Cantab. Ff. v. 48, cited by Halliwell). As Philip is the name given to a sparrow, so Wat, to a hare.

702. *passing bell:* The bell tolling the passing away of a life.

703. *deaw-bedabbled:* In Florio's translation of Montaigne's Essays (1603) the same epithet is applied to the hare, Craig points out, although the French text gives none at all (Bk. II. Chap. xi).

704. *indenting:* '. . the beast seemes one while caught and ere a man would think, Doth quickly give the . . slip . . And like a wilie foxe he runnes not forth directly out, Nor makes a windlasse over all the champion fieldes about. But doubling and indenting still avoydes his enemies lips' (Golding's Ovid, 'The Seventh Booke,' ll. 1012-1016).

712. *Unlike myselfe:* Love, unapt to turn events into moral lessons, becomes through doting, unlike herself, and like the religious writers of the Middle Ages who 'moralized' romances and fables by drawing some moral from them.

725-728. *modest Dyan . . Cinthia:* Names of the Moon, and the virgin goddess, who was the sister of Apollo, and privileged, at her request, by the father of the gods, to remain unmarried. 'Grant me, kind father, to preserve eternal maidenhood, and many names. . . And give me arrows and bow' (Callimachus, Hymn to Artemis).

736. *defeature:* 'Oh! griefe hath chang'd me since you saw me last, And carefull houres with times deformed hand, Have written strange defeatures in my face' ('Errors,' V. i. 217-219).

740. *frendzies wood:* Mad frenzies, 'raging wood' ('1 Hen. VI.' IV. vii. 40).

752. *Love-lacking Vestals*, etc.: The opposition of the influence of Venus to that of the Moon goddess underlies this decrying of her chaste influence over Adonis. 'Know . . if . . You can endure the Liverie of a Nunne, For aye to be in shady Cloister mew'd, To live a barren sister all your life, Chanting, faint hymnes to the cold fruitlesse Moone' ('Mids. Night Dr.' I. i. 77–82).

766. *reaves:* An archaic form of 'bereaves.' Anglo-Saxon, *reofan*, to 'deprive,' whence come the modern forms 'reft,' 'bereft' and 'bereaves.'

768. *gold . . more gold begets:* This is also one of Leander's arguments to persuade Hero: 'Treasure is abusd When misers keepe it: being put to loan In time it will return us two for one (Marlowe's 'Hero and Leander,' First Sestyad).

769. *Adon:* 'For thilke love thou haddest to Adon, Have pitee on my bitter teres smart' (Chaucer's 'Knightes Tale,' 2227–2228).

777. *Marmaids:* See preceding Note on 429. Indirectly, it is to be gathered that Adonis considers her voice also sweet and perilous.

782. *quiet closure:* 'Within the gentle closure of my brest' ('Sonn.' xlviii. 11).

797. *bereaves:* An active use of the verb. Here it means 'leaves devastated.'

807. *in sadnesse:* In earnest, in all seriousness. 'In good sadnesse I do not know' ('All's Well,' IV. iii. 202).

808. *teene:* 'Of sighes, of grones, of sorrow, and of teene' ('Loves Lab.' IV. iii. 169).

813. *lawnd:* 'About the middle of the Laund a rising ground, from whence a man might overlooke the fieldes' (Golding's Ovid, Bk. viii. 1009–1010). 'Their comly coursing steedes along the laundes doe feede unbound' (Phaer's Vergil, Bk. vi). 'For through this Laund anon the Deere will come' ('3 Hen. VI,' III. i. 4).

815. *star shooteth:* 'As shoots a streaming star in Winter's Night, (Peele's 'Tale of Troy,' 1589).

826. *mistrustfull:* Full of mistrust, a forest full of fear for the night wanderers.

830–840. *the neighbour caves . . eechoes . . so:* So Lodge makes Scilla wake the echoes with her lamentation over her lover's coldness: 'Eccho herselfe when Scilla cried out, O love! With piteous voice from out her hollow den Returnd these words, these words of sorrow, (no, love) No love (quoth she) then fie on traiterous men, Then fie on hope: then fie on hope (quoth Eccho) To everie word the nimph did answere so. For everie sigh the rockes returne a sigh: Fore everie teare their fountaines yield a drop; Till we at last the place approached nigh, And heard the nimph that fed on sorrowes sop make woods, and waves, and rockes, and hills admire, The wonderous force of her untam'd desire' (ll. 697–708).

848. *parasits:* Hangers on, courtier-flatterers who hollowly and therefore as it seems mockingly echo her own words. Theobald rashly proposed 'wights' to take the place of wits (l. 850) in order to rhyme with 'parasites' in this modernized form (Jortin's 'Miscellaneous Observations on Authors,' 1731).

849. *Tapsters:* Like Francis, and his fellow drawers of '1 Henry IV.' II. iv, who constantly cry the same thing to everybody, 'Anon, anon, sir.'

851. *tis so . . tis so*: A variation like the foregoing upon Lodge's stanzas: 'Glaucus (quoth she) is faire: whilst Eccho sings Glaucus is faire: but yet he hateth Scilla The wretch repeats: and then her armes she wrings Whilst Eccho tells her this, he hateth Scilla. No hope (quoth she): no hope (quoth Eccho) then, Then fie on men; when she said, fie on men' ('Scillae's Metamorphosis: Enterlaced with the unfortunate love of Glaucus').

854. *moyst cabinet:* His dewy nest, a little cabin, in the sense already noticed of a rounded cavity. Note on l. 637.

855. *wakes the morning:* 'Hearke, hearke the Larke at

Heavens gate sing and Phœbus gins arise' ('Cymb.' II. iii. 23–24).

858. *Ceader tops:* The peculiar beauty of golden light on the lustrous green of the cedar tops singles out these trees as fit to mate with the hills that also take the glory of the light, with the *burnisht* look noted.

863. *sonne . . earthly mother:* Meaning Adonis whom she praises in comparison with the god of light. His earthly *mother* was Myrrha, as is told in Golding's 'Tenth Booke of Ovid's Metamorphosis.'

865. *mirtle grove:* The myrtle was sacred to Venus. Shakespeare may make his goddess mindful among these trees of the myrrh tree whence Adonis was born. His mother, Myrrha, asking pardon of the gods for the passion Venus had stirred in her and which she had indulged, begged them to deny her both life and death. Heeding her prayer she was turned into a tree dropping myrrh for tears. Her son, Adonis, grew in the tree-trunk till 'the barke deviding made away And yeelded out the chyld alyve.'

870. *coasteth:* Skirting about the edges of thickets, and obstacles in the direct way, for which she must like a vessel alongshore coast and tack. 'The King . . perceives him, how he coasts And hedges his owne way' ('Hen. VIII.' III. ii. 52–53). 'Posteth' was substituted in 9Q., a clumsy and intentional sort of change, much like an editor's.

871–872. *she runnes, the bushes in the way, some,* etc.: As she runs, the bushes being in her way, etc. Wyndham comments upon the omission of the comma after *way,* in modern editions, that 'this makes the next phrase awkward.' He omits 'the comma after "runs," believing that verb to be transitive, as in the phrase the fox ran the meadows.' Neither omission seems especially desirable when the sense is so well shown as it stands.

872–873. *catch . . kisse . . twind:* The use first of the present, then the past, seems to be intended by the Poet. It suits the beauty of the picture to suppose that some of the

bushes *catch* Love by the necke and *kisse* her, these first noticed seeking thus to coax her, while others, she later feels, have already *twin'd*, in the meantime, about her thigh, as if to enforce her to stay. The change to 'twine' was made in 5Q., and so remained until 1821 when Malone restored *twin'd*. But the following editions, even Knight's, failed to give the original. Barry Cornwall's did, also Collier, Halliwell, Delius, Dyce, Staunton; but Hazlitt did not, nor Hudson. Grant White noted the variation but stuck to 'twine' for the sake of grammar. And the same insufficient argument, which, probably, also caused the change in 5Q., has presumably led the Cambridge editors and their modern followers to print 'twine.' Wyndham, an honorable exception, prints 'twined.'

877. *at a bay:* A hunting term describing the hounds baying at a standstill around the game when it is brought 'to bay'; that is, when, tired out, it gives up and turns to face the hunters. Wyndham quotes 'an Abbay or barking . . at a Bay' (Minsheu's 'Guide into Tongues').

885. *Crie:* Here, and in l. 879, the technical term, for no 'common cry of curs,' but for the deep cry in chorus of a number of matched hounds trained for hunting: 'If you would have your Kennell for sweetness of cry then you must compound it of some large dogs that have deep solemn mouths, and are swift in spending, which must, as it were, bear the base in the consort; then a double number of roaring and loud ringing mouths, which must bear the counter tenor; then some hollow plain sweet mouths, which must bear the mean or middle part; and so with these three parts of musick you shall make your cry perfect' (Gervase Markham's 'Country Contentments').

888. *straine curt'sie:* A humorous description of the cowardice in initiative of dogs, as of men, lurking under the pretence of politeness, when they find the game is so fierce. Staunton quotes Turberville, to the same effect: 'for many hounds will strain courtesie at this chace.'

891. *Who:* The coming imagery of the heart as *captain*,

over the *feeling* parts, who are like *soldiers* under its guidance, has eagerly run ahead of the plain appearance of the figure, in l. 893, and already here, has influenced the Poet's pronoun *Who*.

892. *cold-pale:* The physical sensation and look are reported at one stroke. The bloodlessness of fear makes her both cold and pale in weakness.

899. *Bids them*, etc.: The Poet's arrangement to make the coming event surprising, while so artfully preparing for it, finds a charming instrument in this assertion of a word of command over her fears. They are to leave off, she says, speaking to them like naughty children, when she spies the boar.

901. *frothie . . bepainted . . red:* Ovid's boar was a forerunner of Shakespeare's. The following lines, in addition to those before quoted (see Note on 619), are in point: 'The scalding fome with gnashing hoarse which he did cast aside . . did white as Curdes abide.' Again: 'the moodie beast . . chafing . . uttreth forth his ire. The fire did sparkle from his eyes: and from his boyling brest He breathed flaming flakes of fire conceyved in his chest. . . And grunting flang his fome about togither mixt with blood' (the eight Booke, ll. 380–381, 476–479, 551).

909. *mated:* Defined by Wyndham as equal to 'confounded: from French *mater*, to fatigue, Old French *mat*, worn out: all from the chess term, Persian *shah mat*, English checkmate, literally, "the King is dead."'

911. *respects:* Careful consideration of details and small obstacles. 'This,' says Malone, shrewdly, referring to the comparison of this mood with that of a *drunken braine*, 'is one of our author's nice observations. No one affects more wisdom than a drunken man.'

920. *flapmouthed mourner:* 'The whole passage,' as Wyndham observes, 'attests the Poet's intimate knowledge of the chase, and it reflects the use of such themes in courtly mediæval poetry.' The death of Begon, in

'Garin le Loherain,' which is mourned in the forest by his dogs, is an example.

925. *worlds poore people*, etc.: An expression showing how thoroughly the Poet appreciated the folk-superstition that has created such a body of omens and portents, full of interest and of dread.

930. *exclaimes on death:* See Sources p. 54, for mention of a similar apostrophe to Death in Tarchagnota's 'L'Adone,' stanzas 54–59. Lee points out 'the curious parallel' that 'only Shakespeare and this Italian poet assign any speech of this kind to Venus,' and that both make her 'retract her indictment.' Shakespeare's is so much more realistically portrayed and humanly thought out, that it is possible to suppose that the event — death, belonging to the Adonis plot, so to speak, may have taken two poets in a similar direction.

931. *Hard favourd:* See l. 133, and Note.

940. *randon:* Not with a level aim, but with a swerve. A hunting term, for the wheeling curve in the same place on the ground of a beast that is wounded. The old form from the Old French *randon*. Not being understood this was changed to 'random' still perpetuated in the modernized texts. Other meanings akin to this belong to the derivatives from the French *randonner*, to stray at large: 'free to randon of theyr wille' ('Ferrex & Porrex,' I. 116); 'Her rod to him with great randoun' ('Beves of Hamtoun,' p. 139).

947. *Loves golden arrow*, etc.: Ovid represents Cupid as saying to Phebus that he would agree to shoot that god's warlike weapons 'at every beaste,' but to shoot his own arrows at Phebus. Apollo's deadly dart is perhaps like *death's*, as Shakespeare fancies it, *ebon*, but Loves 'arrowes' are described thus ('The First Booke of Ovid's Metamorphosis,' ll. 566–568): 'tone causeth Love, the tother doth it slake. That causeth love, is all of golde with point full sharpe and bright, that chaseth love is blunt, whose steele with leaden head is dight.' Malone sees a reference in this line, however, to a fable in Whitney's

'Emblems,' p. 132, to the effect that Death and Love once sojourning together in an Inn on going away in the morning exchanged arrows by mistake.

956. *vaild:* 'Do not forever with thy vayled lids Seeke for thy Noble Father in the dust,' says Hamlet's Mother ('Ham.' I. ii. 76–77).

963. *Christals:* The clear crystal balls of the magicians, used for divining. Scot gives directions how 'to make a spirit appear in a crystal' ('Discoverie of Witchcraft,' Bk. xv. ch. xvii).

981. *Orient drop:* A still more precious and supreme tear, the pearls of the Orient being the choicest, and this drop, instead of swimming in the chrystal prison of her eye like *pearles in glasse*, wells out upon her cheek to melt there happily, instead of being drunk by earth. 'Shores . . sprinkled with rich, orient pearle' ('Orlando Furioso.')

988. *Despaire and hope makes:* That is, despair and hope, alternately, each *makes*, etc.

999. *whenas:* Meaning no more than 'when,' a combination of words still used in 'whereas.'

1002. *decesse:* from the Latin *decessus*, equal to 'decease,' this form being chosen to rhyme with *confesse*.

1013. *tombes . . stories:* Two tasteless changes have been proposed, Theobald's of *tombes* to 'domes,' fortunately not adopted; Malone's, making *stories*, a verb by taking out the comma after that word in the original text. The objection is that the two verses of the couplet mate one another in idea as in form. Death's *victories* are the mementoes of his power in the *trophies* and *statues* of his strong opponents of heroic life whom he has conquered; their *tombes* are his *triumphs;* the *stories* of their achievements told by minstrels and poets become his *glories*. Malone's change has unfortunately been adopted (see footnote, p. 39). Knight went even further, putting a semicolon after 'tombs.' Only Collier, Grant White, Halliwell, Herford, and Verity have not followed Malone.

1027. *Faulcons:* As falcons fly to the prey, attracting

them, so she flies. Some precisian who thought this cried out for the singular, corrected to 'falcon' when the fifth Quarto was printed. He has been followed ever since (see footnote, p. 40).

1028. *Grasse stoops not:* So Virgil said of Camilla: '*Illa vel intactae segetis per summa volaret Gramina, nec teneras cursu læsisset aristas*' (First cited by Steevens). As translated by Phaer: 'She would on crops upright of standing corne Have flowen, and with her tender tread have never an eare down borne' ('The Seventh Booke of Æneidos,' edition of 1584).

1031. *are:* The change to 'as,' made since 3Q. (see footnote, p. 40) has apparently been supposed needful to make good the form of a simile. But the *stars* are not *murdred with the view* as her *eyes* are. The comparison is merely of her eyes as like stars, in being abashed into withdrawing. Being first murdered, stricken utterly, with the sight, her *eyes* withdrew themselves *Like stars asham'd of day.* Why should the Poet be forced into including more than he wants in his comparison?

1045. *quakes:* This was the received explanation of earthquake in the geo-physiography of the time. Compare '1 Hen. IV.' III. i. 33; 'Diseased Nature often times breakes forth . . the teeming Earth Is with a kind of Collick pincht,' and see Note thereon in this edition for a description of the earthquake of 1580, which Shakespeare doubtless experienced. 'Even as when windy exhalations Fighting for passage, tilt within the earth' (Marlowe's 'I. Tamburlaine,' I. ii. 50–51).

1054. *had drencht:* The doubling of *had* and the rhyme with *trencht*, — *had trencht, had drencht,* — together give the weight and fall of rhythm the Poet must have desired, since it gives a sense of burden, and should prevent modern editors from following still, as they do, the change of 5Q. (see footnote, p. 41).

1062. *wept till now:* Her eyes are frantic to feel that they have wasted any tears before now.

1083, 1086. *faire . . faire:* Fairness; *faire* losing its form as an adjective becomes a noun. 'My decayed faire A sunnie looke of his would soone repaire' ('Errors,' II. i. 103–104).

1093 *the Lion*, etc.: In order to see him yet not frighten him the lion walked along behind some hedge.

1100. *fishes spread*, etc.: Gilding his shadow; they so loved all they could reach of him, they desired to make its darkness fair as life.

1105. *urchin-snowted:* With a snout like that of a hedgehog.

1110. *thought to kisse him:* Theocritus in an Idyl commonly ascribed to him, though doubtfully so, has a similar fancy. As already pointed out it agrees closely with Tarchagnota's stanza to the same effect. (See Sources, p. 54 for these passages.) Malone cited also a Latin poem, *De Adoni ab Apro Interempto* of Minturnus.

1128. *two lamps . . lies:* It is fortunate that in so many cases the rhyme makes it impossible for the editors to modernize the syntax, and thus discolor the naïveties of the original. Here the rhyme, *eyes* makes *lies* imperative. The unaltered Folio text gives many a parallel: *e.g.* 'The great man downe you mark his favourites flies.' This in the modernized text, the Quartos and poorer Folios is 'corrected' or 'edited,' as the case may be, to 'favourite flies.'

1133. *spight:* This spelling of 'spite' is intended to mate it with the rhyme — *light.*

1135 *I prophecie:* This prophecy of the goddess (ll. 1146–1166) is the deepest and most peculiarly Shakespearian stroke of art in the whole poem.

1143. *ore-strawd:* Strewn over as rushes or straws on the stage-floor. 'A fresher feeld of aier whom larger light doth overstrow' (Phaer's Virgil, Bk. vi. Edition of 1584).

1149. *staring:* Bold-eyed, an adjective that puts the blustering look of the *ruffian* before us suddenly quieted

in glance by love. Roughman, as modified by his humbler attachment for Bess Bridges in Heywood's 'Fair Maid of the West,' exemplifies the change, in looks. Wyndham suggests that *staring* means 'unkempt,' 'bristly,' like the 'staring coat' of an ungroomed horse.

1168. *a purple floure:* See Sources for this flower in other versions of the story. The anemone or wind flower, anemone or *naamon* ('the darling') called by the Arabs 'the wounds of Naamon,' is supposed to be intended. Compare the 'milke-white' flower, 'now purple with love's wound' ('Mids. Night Dr.' II. i. 173). The spelling of *floure* is meant to show the pronunciation in one syllable, as in ll. 1171, 1177, 1188, instead of the two-syllabled pronunciation of *flower* rhyming with *power* in ll. 944, 946. See also ll. 65 and 66.

1190. *silver doves:* See l. 153, also l. 10 and Note thereon. Shakespeare has chosen *doves* in place of the 'Swannes' and 'Cygnets' of Golding's translation from Ovid (see Sources for extract). 'The Dove of Paphos' ('Per.' IV. Prol. 33).

1193. *Paphos:* The city of Cyprus devoted especially to the adoration of Venus as Ephesus to that of Diana. 'I met her deitie,' says Iris, 'cutting the clouds towards *Paphos:* and her Son Dove-drawn with her' ('Temp.' IV. i. 103–105).

1194. *immure herself:* This touch, showing the light goddess seeking to seclude herself in the solitude of grief, brings her closer to mortals, and adds a heart-capturing finish to the dainty story.

EXPLANATORY

Abbreviations of Editions Consulted

1Q	First Edition	1593
2Q.	Second Edition	1594
3Q.	Third Edition	1596
4Q.	Fourth Edition	1599
5Q.	Fifth Edition. MS. Title	[1600]
6Q.	Sixth Edition	1602
7Q.	Seventh Edition	1617
8Q.	Eighth Edition	1620
9Q.	Ninth Edition	1627
10Q.	Tenth Edition	1630
11Q.	Eleventh Edition. MS. Title	[1630]
12Q.	Twelfth Edition	1636
13Q.	Thirteenth Edition	1675
1LIN.	1 Lintott's Collection	1709
2LIN.	2 Lintott's Collection	1710
GIL.	Gildon. (Sup. to ROWE)	1710
DAR.	Darby. Curll's Ed.	1714
SEW.	Sewell. (Sup. to POPE)	1725
EV.	Evans. (Sup. to CAPELL ?)	1769
EW.	Ewing. Poems	1771
1MAL.	1 Malone. (Sup. to STEEV. '78)	1780
2MAL.	2 Malone	1790
JEFF.	Jeffery. Poems	[1795–1804]
1AM.	First American Ed. Sh. with Poems. Phila.	1796
OUL.	W. C. Oulton Poems	1804
2BOS.	2d Boston Ed. Sh.	1807
CHAL.	Chalmers (Brit. Poets)	1810
MAL. VAR.	Boswell's Malone	1821
DOVE	Dove. Poems	1830
DYCE	Dyce. Poems	1832
KNT.	Knight	1838
CORN.	Barry Cornwall	1843
COLL.	1 Collier	1843
HAZ.	Hazlitt. Poems	1852
BELL.	Bell. Poems	1855

EXPLANATORY

DEL.	Delius	1856
HUDS.	Hudson	1856
CLARKE	M. C. Clarke	1860
HAL.	Halliwell	1865
STAUN.	Staunton	1866
WHITE	R. G. White	1866
CAM.	Cambridge	1866
G.	Globe	1874
ROLFE	W. J. Rolfe	1882
VER.	A. W. Verity	1890
WYN.	Wyndham. Poems	1898
HER.	Herford	1903
LEE	Sidney Lee (Chatsworth)	1905
2LEE	„ „	1908

GLOSSARY

A GLOSSARY OF WORDS

Grammatical Usage and Pronunciation

Addrest (*addressed*), Luc., 1606, ready; Mids. Night Dr., V. i. 113.
Adjunct, Luc., 133, a necessary consequence; John III. iii. 60.
Adored, Luc., 85, three syllables.
Adulterat (*adulterate*), Luc., 1645, adulterous; Sonn., 121.5.
Advance, Luc., 1705, raise; Sonn., 78, 13; Temp., I. ii, 97.
Advisd (*advised*), Ven. & Ad., 615, careful; *advised*, Luc., 1849, three syllables.
Advisedlie (*advisedly*), Luc., 180, 1527, 1816, *advisedly*, Ven. & Ad., 457, deliberately.
Affeard (*afeard*), Luc., 1035, common in Sh. for 'afraid'; Jul. Cæs., II. ii. 78, *etc.*
Affected to, Ven. & Ad., 157, enamoured of.
Affections (*affection's*), Luc., 500, passion's.
All to, Ven. & Ad., 993, intensive, entirely.
Allarmes (*alarms*), Ven. & Ad., 424, cries of attack.
Allow, Luc., 1845, approve; Sonn., 112.4.
Along, Ven. & Ad., 43, lying at full length; As You, II. i. 34.
Amaze, Ven. & Ad., 684, bewilder, make lose one's way; John, IV. iii. 151.
Anathomiz'd (*anatomized*), Luc., 1450, revealed in detail; As You, II. vii. 60.
Annexed, Luc., 874, three syllables.
Annoy, Ven. & Ad., 497, Luc., 1109, pain, grief.
Answer, Ven. & Ad., 840, plural to agree in sense with *echoes*, although *quier* is grammatically the subject.
Antiques (*antics*), Luc., 459, fantastic shapes.
Apaide (*apaid*), Luc., 914, satisfied.
Ardea, Luc., 1, 1332, three syllables, stress on the first.
Armed, Ven. & Ad., 781, Luc., 1425, 1544, two syllables.
Arrive, Luc. 781, transitive, reach; Jul. Cæs. I. ii, 125.
As, Luc., 1372, that.
Askaunce (*askance*), Luc., 637, turn aside.
Aspects, Luc., 14, 452, stress on second syllable.
Aspire, Ven. & Ad., 150, Luc., 5, ascend.
Assaies (*assays*), Luc., 1720, attempts.
Astonisht (*astonished*), Luc., 1730, struck dumb.
Attaint, Ven. & Ad., 741, evil influence.
Attir'd (*attired*), Luc., 1601, three syllables.
Ay me, Ven. & Ad., 833, alas! ah me!

Baile (*bail*), Luc., 1725, release.
Ban, Luc., 1460, *banning*, Ven. & Ad., 326, curse, cursing.
Bane, Ven. & Ad., 372, ruin; Tro. & Cres., IV. ii. 100.
Bard (*barred*), Ven. & Ad., 784, cut off from.

Barnes (*barns*), Luc., 859, stores up.
Bate-breeding, Ven. & Ad., 655, causing quarrels.
Batelesse (*bateless*), Luc., 9, not to be blunted.
Battell (*battle*), Ven. & Ad., 619, battle-line.
Battry (*battery*), Ven. & Ad., 426, assault.
Bauk (*balk*), Luc., 696, refuse to go.
Bay, Ven. & Ad., 877, facing the game; Tam. of Shr., V. ii. 67.
Be, Luc., 38, are.
Beguild (*beguiled*), Luc., 1544, made beguiling or deceptive.
Beldame (*beldam*), Luc., 953, grandmother.
Bereaves, Ven. & Ad., 797, Luc., 373, impairs, spoils.
Besieged, Luc., 1, 1429, three syllables.
Bewraide (*bewrayed*), Luc., 1698, exposed; Sonn. Mus., 124.
Bid a base, Ven. & Ad., 303, challenge to a race; Two. Gen. of Ver., I. iii. 106.
Blunt, Ven. & Ad., 884; Luc., 1504, rough, savage.
Boln (*bollen*), Luc., 1417, swollen.
Bond, Luc., 136, ownership; Sonn., 87.4.
Bootlesse (*bootless*), Ven. & Ad., 421, unprofitable.
Bottome grasse (*bottom-grass*), Ven. & Ad., 236, grass growing in a valley or low meadow.
Braving, Luc., 40, challenging.
Breathing while, Ven. & Ad., 1142, time of drawing a breath.
Bulke (*bulk*), Luc., 467, chest.
Burden-wise (*burdenwise*), Luc., 1133, as in the refrain of a song.

Cabinet, Ven. & Ad., 854, cabin, nest.
Canker, Ven. & Ad., 656, canker worm; Sonn., 35.4, 95.2.
Carry-tale, Ven. & Ad., 657, tell-tale, gossip; Love's Lab., IV. ii. 516.
Carved, Luc., 1445, two syllables.
Catching, Ven. & Ad., 321, being caught.
Censure, Ven. & Ad., Ded. 6, judge; Sonn., 148.4.
Chafing, Ven. & Ad., 325, 662, fretting, raging; Jul. Caes., I. ii. 116; Macb., IV. i. 109.
Champaine (*champaign*), Luc., 1247, level country.
Characterd (*charactered*), Luc., 807, stress on second syllable; drawn.
Cheare (*cheer*), Luc., 264, countenance.
Chops, Luc., 1452, lines, furrows.
Churlish, Ven. & Ad., 616, savage.
Cipher, Luc., 811, decipher.
Circumstance, Ven. & Ad., 844, details of a story.
Clay, Luc., 609, the grave.
Cleanly, Ven. & Ad., 694, completely; *cf. cleane*, Sonn., 75.10.
Clepes, Ven. & Ad., 995, calls, dubs.
Clip, Ven. & Ad., 600, embrace; Pass. Pilg., 155, 147.
Closure, Ven. & Ad., 782, close, enclosure; Sonn., 48.11.
Coasteth, Ven. & Ad., 870, gropes her way; Hen. VIII, III. ii. 52.
Coate (*coat*), Luc., 206, coat-of arms.
Cockeatrice (*cockatrice*), Luc., 540, fabulous winged serpent.
Cold, Ven. & Ad., 694, off the right scent.
Colour, Luc., 267, 476, pretext; Two Gen. of Ver., IV, ii. 5.
Comfortable, Luc., 164, cheering; Lear, II. ii. 168.
Commission, Ven. & Ad., 568, warrant, charter.
Compact, Ven. & Ad., 149, composed; Mids. Night Dr., V. i. 10.
Compare, Luc., 40. comparison.
Compared, Ven. & Ad., 701, three syllables.
Compast (*compassed*), Ven. & Ad., 272, arched; Tro. & Cres., I. ii. 112.
Compelled, Luc., 1708, three syllables.
Complained, Luc., 1839, complained of, bewailed.
Concealed. Ven. & Ad., 333, Luc., 800, three syllables.
Conceit, *conceipt* (*conceit*), Luc., 701, 1298, thought; 1423, invention.
Conceipted (*conceited*), Luc., 1371, gifted with imagination.

GLOSSARY

Conclusion, Luc., 1160, experiment: Ant. & Cleo., V. ii. 426.
Conduct, Luc., 313, guide; Rich. II, IV. i. 159.
Confirmed, Luc., 1513, three syllables.
Confound, *confounds*, Luc., 160, 250, 1202, 1489, destroy, destroys.
Congealed, Ven. & Ad., 1122, Luc. 1744, three syllables.
Conies, Ven. & Ad., 687, rabbits; As You, III. ii. 329.
Conjures, Luc., 568, stress on first syllable; solemnly charges.
Contents, Luc., 948, stress on first syllable.
Controld (*controlled*), Luc., 448, 678, overcome; *controlled*, Ven. & Ad., 270, Luc., 727, three syllables.
Convert, *converts*, Luc., 592, 691, intransitive, turn, turns.
Convertite, Luc., 743, stress on third syllable; penitent.
Cope, Ven. & Ad., 888, encounter; *cop't* (*coped*) *with*, Luc., 99, met, encountered; Tro. & Cres., I. ii. 37.
Copesmate, Luc., 925, companion.
Cote (*quote*), Luc., 812, note; Rom. & Jul., I. iv. 31.
Counterfaite (*counterfeit*), Luc., 1269, reflected image.
Courage, Ven. & Ad., 276, temper.
Coy, Ven. & Ad., 112, scornful.
Cowcheth (*coucheth*), Luc., 507, transitive, makes cower.
Crankes (*cranks*), Ven. & Ad., 682, twists.
Crest-wounding, Luc., 828, staining family honor.
Crosse (*cross*), Ven. & Ad., 734, thwart, hinder.
Curious, Ven. & Ad., 734, elaborate; Luc., 1300, artificially.
Curled, Luc., 981, two syllables.
Cursed-blessed, Luc., 866, four syllables.
Curst, Ven. & Ad., 887, fierce; Two Gen. of Ver., III. i. 337.

Danger, Ven. & Ad., 639, the range of his dangerous power.
Dash, Luc., 206, mark of infamy.
Decesse (*decease*), Ven. & Ad., 1002, rhyming with *confesse*; death.
Declined, Luc., 1705, three syllables.
Defame, Luc., 768, 817, 1033, noun, infamy.
Defeature, Ven. & Ad., 736, disfigurement.
Defiled, Luc., 1029, three syllables.
Deprive, Luc., 1186, 1752, take away.
Descants (*descantest*), Luc., 1134, singest with variations.
Despised, Ven. & Ad., 135, three syllables.
Devise (*device*), Ven. & Ad., 789, manner, conception; As You, I. i. 163.
Diapason, Luc., 1132, deep tones in harmony with an air.
Digression, Luc., 202, error, transgression.
Disbursed, Luc., 1203, three syllables.
Discharged, Luc., 1043, three syllables.
Disdained, Luc., 987, three syllables.
Dishonored (*dishonoured*), Luc., 1185, three syllables.
Disjoynd (*disjoined*), Ven. & Ad., 541, separated himself.
Dispence (*dispense*) *with*, Luc., 1070, 1279, excuse; Sonn., 112.12.
Dispensation, Luc., 248, five syllables.
Disperst (*dispersed*), Luc., 1805, stress on first syllable, because immediately followed by the accented noun.
Disports, Luc., Arg. 19, pastimes.
Disputation, Luc., 246, five syllables.
Dissentious, Ven. & Ad., 657, causing dissension.
Distempring (*distempering*), Ven. & Ad., 653, disturbing.
Disturbed, Ven. & Ad., 340, Luc., 454, three syllables.
Divedapper, Ven. & Ad., 86, dabchick, a water fowl resembling the grebe.
Divination, Ven. & Ad., 670, five syllables.
Do, Luc., 1092, do with; *done*, Luc., 23, at an end.
Drenched, Luc., 1100, two syllables.

Dumps, Luc., 1127, mournful music; Two Gen. of Ver., III. ii. 86.

Eare (*ear*), Ven. & Ad., Ded. 13, plough, till.
Ebon, Ven. & Ad., 948, black as ebony.
Eien (*eyne*), Luc. 643, 1229, *eine* (*eyne*), Ven. & Ad., 633, one syllable; eyes.
Element, Luc., 1588, sky; Hen. V, IV. i. 110.
Embarked, Ven. & Ad., 818, three syllables.
Emptie (*empty*), Ven. & Ad., 55, hungry; 3 Hen. VI, I. i. 301.
Entitulated (*intitulated*), Luc., 57, having a claim.
Envious, Ven. & Ad., 705, malicious.
Espowsed (*espoused*), Luc., 20, three syllables.
Esteemed, Luc., 1811, three syllables.
Excelling, Ven. & Ad., 443, exhaling (?).
Expir'd (*expired*), Luc., 26, stress on first syllable.
Extasie (*ecstasy*), Ven. & Ad., 895, fit, excitement.
Extreme, Luc., 230, stress on first syllable.

Fact, Luc., 239, 349, deed, crime; All's Well, III. vii. 54.
Fained (*feigned*), Ven. & Ad., 425, two syllables.
Faire (*fair*), Ven. & Ad., 1086, beauty; Sonn., 16.11, 18.7, *etc.*
Fals (*falls*), Luc., 1551, lets fall; Oth., IV. i. 273.
Famish, Ven. & Ad., 20, transitive, starve.
Fancies (*fancy's*), Luc., 200, love's.
Fault, Ven. & Ad., 694, defective scent.
Favour, Ven. & Ad., 747, appearance.
Fear, Ven. & Ad., 1094, frighten; Tam. of Shr., I. ii. 213.
Feare (*fear*), Luc., 308, object of fear.
Feast-finding, Luc., 817, attending banquets.
Fence, Luc., 63, defend.
Fier (*fire*), Ven. & Ad., 334, two syllables, *fi-er*.
Fierie (*fiery*) *pointed*, Luc., 372, with blazing beams.
Fine, Luc., 936, put an end to (?).
Flawes (*flaws*), Ven. & Ad., 456, *bursts* of wind; Cor. V. iii. 82.
Flower, Ven. & Ad., 8, two syllables.
Follie (*folly*), Luc., 851, wantonness.
Fond, Ven. & Ad., 1021, Luc., 134, doting, deluded.
Fondlie (*fondly*), Luc., 207, blindly.
Fondling, Ven. & Ad., 229, darling.
For, *for why*, Luc., 1142, 1222, because.
Force, Luc., 1021, value; Cf. Love's Lab., V. ii. 492.
Forced, Luc. 681, 701, two syllables.
Forestall, Luc., 728, prevent the action of.
Forged, Ven. & Ad., 804, two syllables.
Forsworne (*forsworn*), Ven. & Ad., 726, having broken her word.
Foule (*foul*), Ven. & Ad., 133, 1030, ugly; Sonn., 132.14.
Frets, Luc., 1140, stops on the strings of a musical instrument; Tam. of Shr., II. i. 163, 166.
Frets, Ven. & Ad., 767, eats into.
Frie (*fry*), Ven. & Ad., 526, smallest of fish.
From, Luc., 565, 1144, out of.

Gage, Luc., 144, stake, risk,
Galled, Luc., 1440, two syllables.
Gan, Ven. & Ad., 95, began; used without the following 'to.'
Gave, Ven. & Ad., 571, given.
Gentrie (*gentry*), Luc., 569, gentle birth; Wint. Tale, I. ii. 454.
Ginnes ('*gins*), Ven. & Ad., 6, begins; not a contracted form.
Glisters, Ven. & Ad., 275, shines.
Goeth about, Ven. & Ad., 319, attempts.
Gorged, Luc., 694, two syllables.
Government, Luc., 1400, self-control, Hen. VIII, II. iv. 171.
Graffe (*graff*), Luc., 1062, graft.

Grave, Ven. & Ad., 376, Luc., 755, engrave, cut, mark.
Grieslie (*grisly*), Luc., 926, grim, terrible; 1 Hen VI, I. iv. 52.
Grypes (*gripe's*), Luc., 543, griffin's.
Guiltie (*guilty*), Luc. 1511, of guilt.

Hard-favourd, hard favour'd (*hard-favoured*), Ven. & Ad., 133, Luc., 1632, ugly.
He, Ven. & Ad., 109, him; such irregularities occur in inverted or elliptical sentences.
Heartlesse (*heartless*), Luc., 471, disheartened, lacking courage.
Heav'd (*heaved*), Luc., 638, raised.
Heavie (*heavy*), Ven. & Ad., 156, burdensome, annoying.
Helpelesse (*helpless*), Ven. & Ad., 604, Luc., 1027, giving no help, unavailing.
Hild, Luc., 1257, held; rhyming with *kild, etc.*
His, Ven. & Ad., 359, Luc., 303, 565, 1505, its, referring to *play, lockes, period, patience;* the form 'its' was not yet in general use.
Honie (*honey*), Ven. & Ad., 16, sweet; Sonn., 65.5.
Honored (*honoured*), Luc., 410, three syllables.

Ill, Luc., 304, evil-doing.
Imaginarie (*imaginary*), Luc., 1422, of the imagination.
Imagination, Ven. & Ad., 668, six syllables.
Imagined, Luc., 1428, 1622, three syllables.
Imperious, Ven. & Ad., 996, imperial.
Imposthumes, Ven. & Ad., 743, abscesses.
In hand with, Ven. & Ad., 912, beginning.
Incaged, Ven. & Ad., 582, three syllables.
Incorporate, Ven. & Ad., 540, grown into one body; Mids. Night Dr., III. ii. 215.
Inchained, Luc., 934, three syllables.
Indenting, Ven. & Ad., 704, zigzagging; As You, IV. iii. 118
Inforced, Luc., 668, three syllables.
Infringed, Luc., 1061, three syllables.
Infusing, Ven. & Ad., 928, inspiring, Jul. Cæs., I. iii, 78.
Insewe (*ensue*), Luc., 502, transitive, follow.
Insinuate, Ven. & Ad., 1012, try to gain favor; As You, Epil. 8.
Instance, Luc., 1511, proof, evidence.
Insulter, Ven. & Ad., 550, exulting victor; *cf.* Sonn., 107.12.
Intending, Luc., 121, feigning.
Intendments, Ven. & Ad., 222, intentions; As You, I. i. 132.
Intombed, Luc., 390, three syllables.
Intrude, Luc., 848, invade.
Invention, Ven. & Ad., Ded. 11, imagination, creative faculty.

Jade, Ven. & Ad., 391, Luc., 707, vicious or ill-used horse.
Jarre (*jar*), Ven. & Ad., 100, quarrel; 2 Hen. VI, I. i. 265, IV. viii. 46.
Jealous, Ven. & Ad., 321, fearful.
Jennet, Ven. & Ad., 260, young mare.

Ken, Luc., 1114, sight; 2 Hen. IV, IV. i. 158.
Kill, kill, Ven. & Ad., 652, the old English battle-cry.
Kinde (*kind*), Luc., 1423, natural.
Kindes (*kinds*), Luc., 1242, natures.

Late, Luc., 1801, lately.
Lawnd (*laund*), Ven. & Ad., 813. glen; 3 Hen. VI., III. i. 4.
Lawd (*laud*), Luc., 622, praise.
Leave, Ven. & Ad., 568, license; 3 Hen. VI, III. ii. 392.
Lectures, Luc., 618, lessons.
Let, Luc., 10, stop, forbear; 328, stop, hinder.
Lets, let, Luc., 330, 646, hindrance.
Lim'd (*limed*), Luc., 88, caught by bird-lime.
Livelyhood (*livelihood*), Ven. & Ad., 26, animation; All 's Well, I. i. 52.
Looks, Luc., 497, looks on.

Lothed (*loathed*), Luc., 662, 867, 984, two syllables.

Lucrece, Luc., 7, stress on second syllable, elsewhere on first.

Lure, Ven. & Ad., 1027, call of the falconer.

Lust, Luc., 1384, pleasure; Tim. of Ath., IV., iii. 538.

Lust-breathed, Luc., 3, three syllables.

Mane, Ven. & Ad., 271, used with a plural verb, *stand*, because the separate braids or locks are thought of.

Map, Luc., 402, image, picture; Sonn., 68. 1, 13.

Mar'd (*marred*), Ven. & Ad., 478, made; the verb is assimilated to the idea of its object, [*the hurt*] *that*.

Marmaide (*mermaid*), *marmaides* (*mermaid's*), Luc., 1411, Ven. & Ad., 429, 777, siren, siren's.

Marriage, Luc., 221, three syllables.

Match, Ven. & Ad., 586, agreement, appointment; Mer. Wives, II. ii. 274.

Mated, Ven. & Ad., 909, bewildered; Macb., V. i. 79; Errors, III. ii. 56.

Meane (*mean*), Luc., 1045, means, instrument; Jul. Cæs., III. i. 184.

Measures, Ven. & Ad., 1148, steps of a dance; Much Ado, II. i. 72.

Misse (*miss*), Ven. & Ad., 53, offence; *cf*. *amisse*, Sonn., 35.7, 151.3.

Mistrustfull (*mistrustful*), Ven. & Ad., 826, causing distrust or fear.

Moity (*moiety*), Luc., Ded. 7, portion.

Moralize, Luc., 104, interpret; As You, II. i, 49.

More, Ven. & Ad., 78, Luc., 332, greater; Errors, II. ii. 173.

Mortall (*mortal*), Ven. & Ad., 618, 953, deadly, death-dealing.

Mot, Luc., 830, motto.

Moved, Luc., 588, two syllables.

Musing, Ven. & Ad., 866, wondering; Two Gen. of Ver., I. iii. 67.

Musits, Ven. & Ad., 683, holes made by animals through hedges or thickets.

Namelesse (*nameless*), Luc., 522, having no legal family and name.

Needle, Luc., 319, the second syllable is elided before *his*, *needl' his*.

Nice, Luc., 1412, skilful.

Nought (*naught*), Ven. & Ad., 993, good-for-nothing, wicked; Rom. & Jul., III. ii. 96.

Nousling (*nuzzling*), Ven. & Ad., 1115, thrusting the nose.

Obdurate, Ven. & Ad., 199, Luc., 429, stress on second syllable.

On, Ven. & Ad., 930, 1002, Luc., 741, at, against.

Onely (*only*), Luc., 496, transposed from its natural position after the verb.

Ore-strawd (*o'erstrawed*), Ven. & Ad., 1143, strewn, covered.

Ore-worne (*o'erworn*), Ven. & Ad., 135, worn out.

Orient, Ven. & Ad., 981, shining; Pass. Pilg., 132; Ant. & Cleo., I. v. 48.

Orpheus, Luc., 553, two syllables, *Or'-fuce*.

Orts, Luc., 985, scraps.

Oversee, Luc., 1205, supervise the executors of; *overseene* (*overseen*), Luc., 1206, bewitched, disabled.

Owe, Ven., & Ad., 411, Luc., 82, own; *owed*, Luc., 1803, owned.

Painted cloth, Luc., 245, wall-hangings with pictures and mottoes; 1 Hen. IV, IV. ii. 27.

Pale, Ven. & Ad., 230, enclosure; Errors, II. i. 105; Luc., 1512, paleness; Wint. Tale, IV. iii. 6.

Palmers, Luc., 791, pilgrims from the Holy Land.

Parling, Luc., 100, speaking; Love's Lab., V. ii. 128.

Passenger, Ven. & Ad., 91, wayfarer; Two Gen. of Ver., IV. i. 3, 74.

Passions, Ven. & Ad., 1059, verb, grieves.

GLOSSARY

Peers, Luc., 470, transitive, shows, lets appear.
Pelt, Luc., 1418, throw angry words like stones.
Perplexed, Ven. & Ad., 1043, three syllables.
Philomele, Luc., 1079, three syllables, stress on the first, *Phil'-o-mel.*
Pine, Ven. & Ad., 602, transitive, starve.
Pith, Ven. & Ad., 26, vigor; Hen. V, III. Pro. 23.
Playning (*plaining*), Luc., 559, plaint, entreaty.
Pleats (*plaits*), Luc., 93, folds, flowing robes.
Plausibly, Luc., 1854, willingly.
Poinst (*'point'st*), Luc., 879, appointest.
Post, Luc., 1, haste; Errors, I. ii. 67.
President (*precedent*), Ven. & Ad., 26, Luc., 1261, example, model.
Pretended, Luc., 576, intended.
Pricke (*prick*), Luc., 781, point on the dial.
Prime, Luc., 332, spring.
Prone, Luc., 684, headlong.
Proofe (*proof*), Ven. & Ad., 626, impenetrable; Rich III, V. iii. 250.
Proportion'd (*proportioned*), Luc., 774, regular.
Prove, Ven. & Ad., 597, find by experience; *prov'd* (*proved*), 608, tested.
Purified, Luc., 532, purged, rendered harmless.
Purl'd (*purled*), Luc., 1407, curled.

Raiish (*relish*), Luc., 1126, serve as a relish, bring out with pleasure; Two Gen. of Ver., II. i. 21.
Ranke (*rank*), Ven. & Ad., 71, over-full, too full.
Reaves, Ven. & Ad., 766, robs, deprives; All's Well, V. iii. 101.
Receipt, Luc., 703, what has been taken or swallowed; Cor., I. i. 114.
Regard, Luc., 1400, wisdom.
Relenteth, Ven. & Ad., 200, transitive, softens; Meas. for Meas., III. i. 250.
Remembred (*remembered*), Luc., 607; *be remembred*, remember.
Remorse, Ven. & Ad., 257, mercy.
Repeale (*repeal*), Luc., 640, recall; Two Gen. of Ver., III. i. 237.
Repine, Ven. & Ad., 490, noun, discontent.
Reprove, Ven. & Ad., 787, refute, prove, false. Much Ado, II. iii. 221.
Requiring, Luc., Arg. 5, asking.
Resolution, Luc., 352, five syllables, unless some other syllable has been lost from the line.
Respect, Luc., 275, thought, prudence.
Respecting, Ven. & Ad., 911, noticing.
Retires, Luc., 303, transitive, draws back; *retyring* (*retiring*), Luc., 962, intransitive, returning; Tro. & Cres., I. iii. 292.
Revenged, Luc., 1778, three syllables.
Rigoll (*rigol*), Luc., 1745, circle; 2 Hen. IV, IV. v. 40.
Roote (*root*), Ven. & Ad. 636, uproot, destroy.

Sacietie (*satiety*), Ven. & Ad., 19, over-abundance.
Saw, Luc., 244, maxim, proverbial saying.
Scapes, Luc., 747, evil deeds.
Sclandrous (*slanderous*), Luc., 1001, disgraceful.
Sealed, Luc., 1144, situated.
Securely, Luc., 89, unsuspecting.
Seekes (*seeks*) *to*, Luc., 293, seeks, appeals to.
Sencelesse (*senseless*), Luc., 820, insensible of wrong done.
Sensible, Ven. & Ad., 436, capable of taking an impression.
Sepulcherd (*sepulchred*), Luc., 805, stress on second syllable.
Servile, Ven. & Ad., 112, subject.
Set, Ven. & Ad., 18, seated; Lov. Comp., 39; 1 Hen. IV, II. iv. 433.
Severe Ven. & Ad., 1000, merciless.
Shag, Ven. & Ad., 295, shaggy.
Shames, *shaming*, Luc., 1084, 1143, is ashamed, being ashamed.

Sheathed, Luc., 1723, two syllables.
Shift, Luc., 920, trickery.
Shifting, Luc., 930, deceitful.
Shrowd (*shrewd*), Ven. & Ad., 500, harsh, ill-natured; Tam. of Shr., I. i. 185.
Sillie (*silly*), Ven. & Ad., 467, ignorant; Ven. & Ad., 1098, Luc., 167, helpless, innocent.
Simois (*Simois'*), Luc., 1437, three syllables, stress on the first, *Sim'-o-is*.
Simple, Ven. & Ad., 795, innocent.
Simple, Luc., 530, potent herb; As You, IV. i. 18.
Sith, Ven. & Ad., 762, 1163, since.
Slapmouthd (*flapmouthed*), Ven. & Ad., 920, with broad, hanging lip.
Slips, Ven. & Ad., 515, blunders, counterfeit coins; Rom. & Jul., II. iv. 49.
Smeared, Luc., 1381, two syllables.
Smiled, Luc., 264, two syllables.
Smoothing, Luc., 892, flattering.
Sneaped, Luc., 333, two syllables; frost-nipped; Love's Lab., I. i. 109.
Sod, Luc., 1590, steeped, the participle of 'seethe', Love's Lab., IV. ii. 23.
Sometime, Luc., 1105, 1106, sometimes.
Sort, Luc., 899, select; Rich. III, II. ii. 155; *sorteth*, Ven. & Ad., 689, mingles, consorts; Love's Lab., I. i, 259; *sorts*, Luc., 1221, adapts.
Sounds, Luc., 1329, waters.
Sounds (*swounds*), Luc., 1486, swoons; Rom. & Jul., III. ii. 26.
Spend their mouths, Ven. & Ad., 695, bark instead of following; Tro. & Cres., V. i. 95.
Spleenes (*spleens*), Ven. & Ad., 907, humors, whims.
Sprite (*spright*), Ven. & Ad., 181, Luc., 121, 1727, spirit.
Spring, *springs*, Ven. & Ad., 656, Luc., 950, young shoots, blossoms.
Staine (*stain*), Ven. & Ad., 9, that which outshines.
Stained, Luc., 1059, 1181, two syllables.
Stalled, Ven. & Ad., 39, two syllables.
Steld (*stelled*), Luc., 1444, fixed; Sonn., 24.1.
Still, Ven. & Ad., 1000, (*still-*), Luc., 188, 858, ever, modifying the following adjective or participle.
Stillitorie (*stillitory*), Ven. & Ad., 443, still, distillery.
Stops, Luc., 1124, control of the tones of a musical instrument; Ham., III. ii, 75; Much Ado., III. ii. 54.
Stories, Ven. & Ad., 1013, Luc., 106, verb, tells.
Strange, Luc., 1242, foreign, of others.
Strangeness, Ven. & Ad., 310, coldness, indifference.
Strict, Ven. & Ad., 874, close, tight.
Strond (*strand*), Luc., 1436, shore.
Sufferd (*suffered*), Ven. & Ad., 358, if let alone.
Suggested, Luc., 37, tempted; Sonn., 144.2.
Supposed, Luc., 377, imagined; 455, two syllables.
Supreme, Luc., 780, stress on first syllable.
Surcease, Luc., 1766, cease; Cor., III. ii. 147.
Surmise, Luc., 83, reflection.
Suspect, Ven. & Ad., 1010, suspicion.

Take, Ven. & Ad., 82, make.
Taking, Luc., 453, trepidation.
Teare (*tear*)-*distained*, Luc., 1586; four syllables.
Teene (*teen*), Ven. & Ad., 808, grief, discontent; Lov. Comp., 192.
Temperance, Luc., 884, chastity.
Tender, Luc., 534 favor; Two Gen. of Ver., II. ii. 142.
Testie (*testy*), Ven. & Ad., 319, vexed.
Than, Luc., 1440, then.
That, Ven. & Ad., 242, 599, 830, Luc., 94, 177, 467, 1353, 1524, 1738, so that.

GLOSSARY

Thick, Luc., 1784, rapidly; Cymb., III. ii. 58.
Thick-sighted, Ven. & Ad., 136, near-sighted.
Thorough, Luc., 1851, through.
Tired, Ven. & Ad., 177, two syllables; attired, adorned; Love's Lab., IV. ii. 142.
Tires, Ven. & Ad., 52, feeds ravenously; 3 Hen. VI, I. i. 302.
To, Luc., 1589, in addition to; *to want*, Luc., 389, causal, 'at wanting,' 'at being deprived of.'
Told, Ven. & Ad., 277, 520, counted,
Toward, Ven. & Ad., 1157, docile. compliant.
Towring (*towering*), Luc., 506, soaring, a term of falconry; Macb., II. iv. 16.
Treatise, Ven. & Ad., 774, discourse; Much Ado., I. i. 305.
Trencht (*trenched*), Ven. & Ad., 1052, gashed.
Triumphing, Luc., 1388, stress on second syllable.
True-men, Ven. & Ad., 724, honest men; Meas. for Meas., IV. ii. 42, 43.
Tushes, Ven. & Ad., 617, 624, tusks.

Unadvised, Luc., 1488, four syllables; unintentional.
Unconquered, Luc., 408, four syllables.
Uncontrolled, Ven. & Ad., 104, Luc., 645, four syllables.
Uncouple, Ven. & Ad., 674, let loose the hounds.
Uncouth, Luc., 1598, strange and terrible.
Unhappie (*unhappy*), Luc., 1565, harmful, fatal; *cf.* Sonn., 66.4.
Unkind, Ven. & Ad., 204, childless.
Unmatched, Luc., 11, three syllables.
Unrecalling, Luc., 993, not to be recalled or undone.
Unsounded, Luc., 1819, untried.
Unstained, Luc., 366, three syllables.
Unwitnessed, Ven. & Ad., 1023, four syllables.
Upheaveth, Ven., & Ad., 482, raises; *cf. heav'd up*, Luc., 638.
Urchin-snowted (*-snouted*), Ven. & Ad., 1105, with snout like a hedgehog.
Use, Ven. & Ad., 768, interest; Sonn., 6.5, 134.10.

Vailes (*vails*), Ven. & Ad., 314, lowers; *vaild* (*vailed*), 956, lowered.
Vanquished, Luc., 75, three syllables.
Vastlie (*vastly*), Luc., 1740, in a waste place.
Venge, Luc., 1691, avenge.
Venter (*venture*), Ven. & Ad., 628, spelling adapted to the rhyme with *enter*.
Vilia miretur . . . aqua, Motto on title-page, 'Let common things be wondrous to the crowd, but let fair-haired Apollo serve to me, draughts from Castalia's fountain'; Ovid, *Amores*, I. xv. 35-36.
Villaine (*villain*), Luc., 1338, countryman, rustic.
Vultur (*vulture*), Ven. & Ad., 551, Luc., 556, adjective, ravenous.

Ward, Luc., 303, bolt; Tim. of Ath., III. iii. 42.
Wat, Ven. & Ad., 697, nickname for the hare.
Watch, Luc., 928, watcher.
Watch, Ven. & Ad., 584, keep awake.
Watergalls, Luc., 1588, secondary rainbows.
Weare (*wear*), Ven. & Ad., 506, wear out.
Weed, Luc., 196, garment; Sonn., 2.4.
Wel breathd (*well-breathed*), Ven. & Ad., 678, in full career; As You, I. ii. 211.
When as (*whenas*), Ven. & Ad., 999, when.
Where, Ven. & Ad., 304, whether; Luc., 792, whereas.
Whether, Ven. & Ad., 304, which of the two.
Who, Ven. & Ad., 306, 891, 1040, Luc., 388, 447, 461, which, with a slight personification of the antecedents, *haires*, *hart*, *braine*, *etc*.

Windowes (*windows*), Ven. & Ad., 482, eyelids; Rich. III, V. iii. 129.
Winke (*wink*), *winks*, Ven. & Ad., 90, 121, Luc., 553, shut the eyes; *winking*, Luc., 458, with the eyes shut; Sonn., 43.1.
Wipe, Luc., 537, brand.
Wistlie (*wistly*), *wistly*, Ven. & Ad., 343, Luc., 1355; searchingly, longingly.
Wood, Ven. & Ad., 740, mad; 1 Hen. VI, IV. vii. 40.
Wood-man (*woodman*), Luc., 580, hunter; Mer. Wives, V. v. 31.
Worme (*worm*), Ven. & Ad., 933, serpent; Mids. Night Dr., III. ii. 74.
Wot, Luc., 1345, knows.
Wracke (*wrack*), Ven. & Ad., 558, Luc., 841, ruin.
Wrapt (*wrapped*), Luc., 456, overwhelmed; All's Well, V. iii. 149.
Wreak't (*wreaked*), Ven. & Ad., 1004, revenged.
Wretch, Ven. & Ad., 703, used pityingly.
Writ on. Ven. & Ad., 509, predicted.
Wronged, Luc., 819, 1818, two syllables.

VARIORUM READINGS

A LIST OF VARIORUM READINGS

(THE names of those who have suggested readings are inclosed in parentheses. If the reading has been adopted by any subsequent editor, his name follows. G. after any reading indicated that the reading has been adopted in the last edition of the Globe Shakespeare, 1900. Readings already given in footnotes in text are not repeated here unless additional readings have been proposed.)

Dedicatory Letter

15. *Honor to* | Honor in 10Q.

Venus and Adonis

1. *purple-colourd* | purple-coloured 4Q. purple coloured 5–13Q. purple-colour'd SEW. JEFF. G.
6. *ginnes* | 'gins GIL. G.
8. *chiefe* | sweet DAR.
10. *doves, or roses* | Doves or Roses are (1596) LIN. doves and roses (FARMER). doves or roses MAL. G.
14. *raine* | reigne 5-8Q. raigne 10Q. reine 11–13Q. rein LIN. G.
15. *daine* | deign 4-13Q. G.
17. *sit* | fit 13Q.
never serpent kisses | serpents never hisses 13Q. serpent never hisses GIL.
19. *sacietie* | satiety 5–9, 12–13Q. G.
24. *time-beguiling* | time-beguilding 4Q. time, beguiling 10Q.
25. *ceazeth* | seiseth 6Q. seaseth 10Q. seizeth 11–13Q. G.
26. *president* | precedent JEFF. (CAP. MS.) MAL. G.
27. *it* | its DAR.
32. *her other* | the other 5–13Q.
38. *love!* | love? 12–13Q.
50. *maiden burning* | maiden-burning LIN.
51. *heares* | haires 12–13Q. hairs LIN. G.
53. *saith* | sayes 12-13Q. says LIN. G.
misse | 'miss JEFF. MAL. G.
54. *murthers* | smothers 5–13Q. murders MAL. G.
56. *feathers* | feather 2–4Q. 6Q.
61. *Forst* | Forc't 5–9, 11–13Q. Forc'd 10Q. Forced G.
content | consent GIL.
62. *breatheth* | breathing 4–13Q.
63. *pray* | prey 5–13Q. G.
66. *such distilling* | such-distilling (WALKER) 2DYCE.
68. *fastned* | fasten'd GIL. G.
74. *eare* | eare 13Q. air (MAL.).
75. *is he* | he is 9, 11–13Q.

sullein | sullen 3–13Q. G.
he | she 3–4Q.
76. *shame, and anger* | shame and anger JEFF. MAL.
askie pale | ashy-pale MAL. G.
78. *Her best* | Her brest 11–13Q. Her breast LIN. GIL. DAR. best JEFF. MAL.
betterd | bettered 5–13Q. fetter'd (with breast) (THEOB.).
a more delight | an o'er delight (WARB.).
79. *chuse* | choose JEFF. MAL. G.
82. *take* | takes 4Q.
84. *comptlesse* | comptles 3–4Q. countless 5–13Q. G.
86. *divedapper* | die dapper 7, 10Q. Dive-dapper LIN. MAL. G. di-dapper JEFF.
89. *her lips* | his lips 9, 11–13Q.
90. *winks, and turns* | winkt, and turnde 10Q.
94. *yet her* | yet in 5–13Q. yet her MAL. G.
97. *wooed* | woo'd 3–9Q. 11–13Q. G.
99. *sinowie* | sinnowie 4Q. sinewie 10Q. sinowy 9Q, 11–13Q. sinewy GIL. G.
102. *shalt* | shall 16Q.
103. *hong* | hung 3–13Q. G.
104. *battred* | batterd 6Q. battered 10Q.
106. *toy* | coy 3–13Q.
109. *over-swayed* | over-sway'd 13Q. overswayed G.
110. *red rose* | red-rose 10Q. SEW. MAL. G.
111. *strong-temperd* | strong temperd 3Q. Strōng tempered 5, 7Q. Srrōg tempred 6Q. Strong temper'd GIL. MAL. G.
obeyed | obey'd 9–13Q.
114. *maistring* | mastring 5–13Q. mastering MAL. G.
that | who 10Q.
116. *are they* | they are GIL.
118. *in the* | on the SEW.
119. *there* | where 4–13Q.
120. *in eyes* | on eyes 5–13Q.
123. *revels* | rivals 10Q.
there are | there be 2–9, 11–13Q. they bee 10Q.
126. *know not* | know they 5–13Q.
130. *should* | would LIN. GIL.
131. *gathred* | gathered 8–9, 1–1 13Q. gath'red 10Q. gather'd GIL. G.
133. *hard-favourd* | hard favoured 4–7Q. hard-favoured 8–9, 11–13Q.
wrinckled old | wrinkled-old JEFF. MAL. G.
134. *Ill-nurtur'd* | Ill natur'd 6, 8Q. Ill-natur'd 9–13Q.
136. *juyce* | joyce 5–13Q. juyce LIN. juice GIL. MAL. G.
138. *doest* | dost 5–9, 11–13Q.
142. *is soft* | as soft LIN. GIL.
plumpe | plump 9, 11Q. G. plumbe 4Q. plum 4–9, 10Q.
143. *smooth moist hand* | smooth-moist-hand 10Q.
147. *disheveled* | deshevell'd HUDS.
heare | haire 11–13Q. hair LIN. MAL. G.
152. *These* | The 5–13Q.
154. *till* | to 3MAL.
158. *ceaze* | seize 4–13Q. LIN. G.
160. *on* | of 3–13Q.
168. *wast* | wert 4–13Q.
177. *tired* | 'tired (attired) COLL.
181. *sprite* | spright 5–13Q. G.
186. *face I* | face, I 2–13Q. G.
187. *Ay* | Ah LIN.
unkinde | unkind, 4Q. unkind? 2MAL.
190. *heate* | heart 4Q.
191. *heares* | haires 12–13Q. hairs LIN. MAL. G.
194. *that* | the 12–13Q.
198. *and* | and this 7, 10Q.
199–200. *steele? . . relenteth:* | steel, . . relenteth? MAL.
Nay, more than | Nay more, than GIL.
202. *love,* | love? MAL. G.
203. *hard* | bad 2–13Q.
205. *this* | thus 10Q. (CAP. MS.).
210. *intrest* | int'rest 5–8, 10–13Q. interest 9Q. G.
211. *liveless* | liveles 4Q. lifeless SEW. G.
212. *image* | image, 4Q.
213. *Statüe* | etatue 5–13 Q.G.
contenting | contemning 4Q.
214. *no woman* | a woman 10Q.
bred | bread 4Q.
217. *chokes* | chockes 10Q.
tongue | tong 3–7Q.

221. *would* | wold 3–6, 9Q.
222. *intendments* | intendmens 6Q.
225. *like a band* | as a band 10Q.
226. *he will* | he would 10Q.
228. *her* | their (FARMER).
229. *she saith* | saith she LIN. GIL. said she EW.
231. *a parke* | the parke 3–13Q. thy park 2MAL.
deare | deere 4–13Q. G.
234. *fountaines* | fountains 4Q.
236. *Sweet bottome grasse* | Sweet-bottome grasse 10Q. Sweet bottom-grass JEFF. MAL. G.
239. *deare* | deere 5–13Q.
242, 346. *ech* | each 3–13Q. G.
247. *lovely* | loving 8–9, 11–13Q.
these round | those round 5–11, 13Q.
248. *Opend* | Opened 8–9, 11–13Q. Open'd 10Q. G.
249. *mad* | made 13Q.
250. *Strucke* | Struckt 4Q Strooke 5–13Q.
252. *in scorne* | with scorne! 13Q.
253. *she say* | we say 4Q.
258. *springs* | spring'th 10Q.
259. *from forth* | from thence 10Q.
261. *doth* | did 10Q.
264. *raine* | reigne 5–7Q. reine 8–9, 11–13Q.
266. *woven* | wooven 10Q.
girthes | girths 2–3Q. G. girts 4–13Q.
268. *wombe* | womb 2Q. G. wōbe 3Q. wōb 4–7Q.
269. *crusheth* | crushes 5–13Q.
his | hir 2Q.
271. *mane* | maine 2 3Q.
272. *stand* | stands 5–13Q.
on end | an end 12–13Q.
274. *fornace* | furnace 4, 8–9, 11–13Q. G.
send | lend LIN. GIL.-
275. *scornfully glisters* | glisters scornfully SEW.
like fire | like the fire 10Q.
276. *hote* | hot 4–9, 11–13Q. G.
hote . . high | high . . hot (ANON.).
277. *Sometime* | Sometimes 4–13Q.
281. *this* | thus 4–13Q.
283. *sturre* | stur 4–13Q.
284. *say* | say? 9, 11–13Q. G.
285. *spurre* | spur, 4–13Q. spur? GIL. G.
286. *trappings* | trapping, 2–9, 11–13Q. tripping 10Q.
gay | gay? 4–13Q. G.
288. *agrees* | aggries 10Q.
290. *limming* | limning LIN. GIL. G.
proportioned | proportiond 9, 11Q. proportionde 10Q. proportion'd 13Q. G.
293. *this* | his 9, 11, 13Q.
a | each (KINNEAR).
294. *pace* | pase 5–13Q.
296. *eye* | eie 4Q. eyes 5–13Q.
301. *Sometime* | Sometimes 8 9, 11–13Q.
302. *starts* | stares 9–13Q.
303. *a base* | a bace 6, 8–9, 11–13Q. abase 10Q.
304. *And where* | And whêr JEFF. MAL. And whe'r 2MAL. And whether CAM. And whe'er NELSON.
not whether | not whither SEW.
305. *through* | though 4Q.
306. *who wave* | which wave 9Q. who have LIN. which heave GIL.
feathred | fethred 4Q. feath'red 10–11Q. featherd 7Q. feathered 6–9Q. feath-er'd 12–13Q.
311. *and* | out LIN.
313. *malcontent* | male content 4Q. malecontent 5–13Q.
314. *vailes* | vales 5, 7–9Q. veils SEW.
315. *buttocke* | buttocks 4–13Q.
317. *was* | is 3–13Q.
319. *testie* | teastie 5–8, 10, 13Q. teasty 9, 11–12Q.
goeth | goes 5–13Q.
325. *chafing* | chasing 4–5, 7, 10Q.
328. *love* | in Italics 3–9, 11–13Q. in Caps. 10Q. Love CAM.
334. *fier* | fire 4–13Q. G.
doth | doth oft SEW.
341. *notice* | notich 4Q.
343. *view* | view? 4Q.
345. *hew* | hiew 8–9, 11–13Q. hue GIL. G.
348. *as* | and 6, 8–9, 11–13Q.
350. *lowly* | slowly 4Q.

352. *cheeke* | cheekes 5–13Q.
353. *tendrer* | tender 2–13Q. *cheeke, receives* | cheeks revives 4Q. cheekes revives 5, 7, 10Q. cheeks receive 6Q. cheekes receive 8-9, 11–13Q.
354. *new falne* | new fallen 5–8, 10Q. Gil. new-falne 9, 11–13Q. new fall'n Mal. G.
358. *wooed* | wood 5, 7 Q. woo'd Mal. G.
360. *Chorus-like* | chorus like 10Q.
365. *unwilling* | willing 4Q.
366. *Showed* | Show'd 2–13Q. G. *like two* | like to 4, 7-13Q.
371. *thy* | my 8–9, 11–13Q.
372. *bodies* | body's Gil. G.
373–374. *saith . . saith* | said . . said 10Q.
374. *my heart* | thy heart Gil.
380. *dayes* | daies 4–7Q. day's Gil. Mal. G.
384. *from the* | for the 10Q.
385. *replies* | replies ? 9Q. *he* | she 6–9, 11–13Q. *should* | shold 6Q.
388. *sufferd* | suffred 5–9Q. suffered 10–13Q.
391. *the tree* | a tree 5–13Q.
592. *Servilly* | Servily 4Q. Servilely 5–13Q. G. *maisterd* | maistred 4–7, 10Q. mastred 8–9, 11–13Q. *leatherne* | letherne 4Q. lethren 5–9, 11–13Q. *raine* | reine 11–13Q. reign Gil.
397. *sees* | seekes 2–4Q. *true-love* | true love 4–8, 11–13Q.
401. *is so* | so is 10Q. *dares* | dare 12–13Q.
402. *fier* | fire 4–13Q. G.
409. *will not* | will I Lin. Gil.
413. *in death* | of death 10Q.
414. *with* | in Sew.
419. *burthend* | burden'd Sew.
420. *Loseth* | Looseth 4–5, 7, 10Q. *waxeth* | wexeth 6Q.
424. *allarmes* | alarmes 2–3Q. alarum 4Q. alarme 5–13Q. alarms Mal. G.
429. *marmaides* | marmaids 3Q. mermaids' in G. 4–13Q. G.
432. *Eares* | Earths 4–13Q. Ear's Mal. G. *deep sweet . . deep sore* | deep-sweet . . deep-sore Jeff. Mal. G. *sweet musik* | sweet-musick (Cap. MS.). *sore wounding* | sore-wounding Gil. (Cap. MS.).
434. *invisible* invincible (Steev.).
436. *in me* | of me Gil.
439. *feeling* | reason 5–13Q.
443. *stillitorie* | stillatorie 7, 10Q. still'tory Jeff. Mal. *excelling* | exhaling (Staun.). *might* | should 3–13Q.
448. *double-looke* | double lock Sew. double-lock Jeff. G. *dore* | doore? 4, 10Q.
450. *stealing in* | stealing; in 10Q. *feast* | feast 4, 10Q.
451. *rubi-colourd* | ruby-coloured 4–6Q. ruby-colloured 10Q.
554. *Wrackle* | Wrack 9–10Q. *sea-man* | Sea-men 10Q.
455. *shepherds* | the shepheards 4Q.
456. *Gusts* | Gust 5–13Q.
457. *heardmen* | beardmen 6Q. beard-men 10Q.
460. *staineth* | straineth 4 Q. staine 10Q.
462. *strucke* | strooke 5–9Q. stroake 10Q. stroke 12–13Q.
464. *kill* | kils 4Q.
466. *But* | And (Mal.). *bankrout* | banquerout 5–11Q. banckrout 12–13Q. *love* | loss (Walker) Huds. looks (Kinnear).
469. *all amaz'd* | all in a maze 4Q. in amaze 10Q. in a maze 5–9, 11–13Q. all-amaz'd Mal. Var.
472. *Faire-fall* | fair fall 9–13Q. G.
474. *breatheth* | breathed 10Q.
480. *Will* | Would Gil.
484. *earth* | world 2–13Q. earth 2Coll. G. *releeveth* | relieve the 10Q.
488. *borrowed* | borrow'd 9, 11–13Q.
490. *clouded, with* | clouded with G.
493. *I (quoth she,)* | I (quoth she) 3–13Q. I! (quoth she) Gil.

I, quoth she? MAL. 'I?' quoth she G.
495. *this* | this? GIL. G.
even | even? 3–13Q. G.
500. *Thy* | The 4Q.
eyes shrowd | eyes shrewd 3–6, 8Q. eies shrewd 4Q. eyes, shrewd 7, 9, 11Q. eyes, shrewde 10Q. eyes, shrew'd 12–13Q. eyes, — shrewd (CAP. MS.). eyes' shrewd MAL. G.
501. *Hath* | Have GIL. Has SEW.
502. *murdred* | murderd 3Q. murder'd GIL. G.
503. *mine eyes* | my eyes 10Q.
506. *never* | neither 4Q.
liveries | liverie 10Q.
507. *verdour* | verdure 4–13Q. virtue (STAUN.).
509. *star-gazers* | stars-gazers 4Q.
511. *sweet seales . . soft lips* | soft seales . . sweet lips 10Q.
516. *seale manuell* | seal-manual JEFF. MAL. G.
518. *leisure* | leysure 2–4Q. leasure 5–13Q.
519, 522. *hundred* | hundredth 10Q.
519. *touches* | kisses 5–13Q.
521. *non-paiment* | none-paimet 2Q.
522. *hundred* | thousand 3–4Q.
524. *my unripe* | mine unripe 10Q. unripe 12Q.
528. *early* | yerly 6Q.
531. *shreeks* | screeks 10Q.
533. *And* | The 4–13Q.
537. *quoth she* | quoth hee 10Q.
ere he | ere she 10Q.
538. *tendred* | rendred 10Q.
541. *disjoynd* | disioyne 7, 10Q.
544. *drouth* | draugh 4Q. drought JEFF. MAL.
546. *together* | togither 4Q.
glewed | glewd 7Q. glu'd 4–6, 8–13Q.
fall | fell 10Q.
547. *the* | his 4Q. her 5–13Q.
pray | prey 9–13Q. G.
551. *vultur* | vulture 10Q. G.
552. *That she* | That he 10Q.
560. *with* | by 7, 10Q.
too | to 4–9, 11Q.
565. *tempring* | temp'ring SEW. tempering KNT. G.
567. *ventring* | vent'ring SEW. venturing KNT. G.
574. *prickles* | pricks 5–13Q.
tis | is it 5–13Q. it is LIN. GIL.
582. *incaged* | engaged LIN. ingaged GIL.
587. *intends* | entends 10Q.
591. *cheeke* | cheekes 4, 8–9, 11Q. cheeks 5–7, 12–13Q.
593. *hanging by* | hanging on 4–13Q.
598. *mannage* | manage he 4Q.
599. *Tantalus* | Tantalus' JEFF. MAL. G.
601. *so* | as 8–9, 11–13Q.
602. *the maw* | 'ithe maw (ANON.).
605. *effects* | affects (STEEV.).
613. *bin* | bene 10Q. been LIN. GIL. G.
614. *woldst* | wouldst 5–13Q.
615. *know'st* | knowest 5–8Q.
619. *bow-backe* | bow back 3–13Q.
624. *crooked* | cruel 3MAL.
tushes slay | tusks doth slay 10Q.
625–627. *armed . . harmed* | arm'd . . harm'd 2MAL.
631. *naught* | nought 4–11, 13Q.
632. *lovers eyes* | Loves-eye 10Q.
eyes paies | eyes payes 3Q. eies paies 4Q. eie paies 5–7, 8Q. eye payes 6, 9–13Q. eyes pay 2MAL. G.
633. *handes* | hand LIN. GIL.–
636. *Wold* | Would 4, 8–13Q. G.
638. *naught* | nought 6, 8–11Q.
643. *my face* | his face 7Q. this face (ANON.).
644. *Sawest* | Saw'st 9–13Q. G.
eye | eies 4Q.
645. *downe right* | downright LIN.
651. *Gives* | Give 6Q.
653. *in* | with 4–13Q.
654. *do* | doth 4–13Q.
655. *bate-breeding* | bare-breeding 4Q.
657. *dissentious* | dissensious 9Q. dissentious 11–13Q.
658. *That somtime* | That sometimes 3–4, 6Q. That sōtims 5, 7Q. That sometimes 10Q.
somtime false | sometimes false 10Q.

660. *should* | shall 10Q.
662. *angrie chafing* | angry chasing 4Q. angrie chasing 10Q. angry-chafing JEFF. MAL. G. angry-chafed (WALKER).
666. *them* | 'em GIL.
droop | drop LIN. GIL.
668. *tremble* | trembling 3–13Q.
673. *wilt* | will GIL.
677. *o're* | ou'r 10Q. o'er G.
678. *wel-breathd* | well-breathed HUDS.
680. *Marke* | Make 4Q.
over-shut | overshut 4–13Q. overshoot (STEEV.) DYCE. G.
683. *musits* | umfits LIN. Umsits GIL. musits JEFF. MAL. musets HUDS. G.
684. *amaze* | maze (CAP. MS.).
685. *among a* | among the 4–13Q.
a flocke | the flocks 10Q.
687. *Sometime* | Sometimes 10Q.
689. *heard* | herd LIN. G.
deare | deere 5, 7–9, 11–13Q.
692. *hot sent-snuffing* | hot sent snuffing 4Q. hot-sent snuffing 10Q. hot-sent-snuffing LIN.
695. *mouth's* | mouths 4–13Q. G.
700. *their* | with 3–4Q.
704. *indenting* | intending 4Q.
705. *do* | doth 4–13Q.
712. *my selfe* | thy selfe 3–5, 7, 10Q.
724. *true-men theeves* | rich-men theeve 3Q. rich men theeves 4–13Q. true men theeves GIL.
725. *Dyan* | Diana GIL.
728. *shine* | shrine SEW.
738. *mad* | sad 5–13Q.
739. *feavers* | fever SEW.
agues pale | agues, pale 4–8Q.
740. *frendzies* | frensies 10Q. frenzies 11–13Q. G.
742. *heating* | beating LIN. GIL.
743. *impostumes* | imposthumes SEW. G.
744. *Sweare* | Sweares 10Q.
746. *fight* | sight 5–13Q.
748. *impartiall* | imperiall 4–13Q.
753. *That* | Thus SEW.
754. *dearth* | death 4Q.
760. *darke* | their 4–13Q.
765. *do* | to 4Q.
766. *butchersire* | butchers sire 4–9, 11–13Q. boutchers fire 10Q.
774. *like* | liks 7Q.
you, worse | you worse 4–13Q. G.
775. *have* | hath 10–13Q.
777. *marmaids* | mirmaides 4Q. mermaids 5–13Q.
779. *in mine* | in my 5–9, 11–13Q.
784. *bed-chamber* | bed-chalmer 10Q.
788. *on to* | unto 4–13Q.
794. *usurpt* | usurpe 4Q. usurps LIN. GIL.
801. *alwayes* | alway 10Q.
803. *lust* | lusts 13Q.
804. *truth* | trueth 10Q.
809. *talke* | calls LIN. GIL.
813. *lawnd* | lawnes 4–13Q. lanes LIN. GIL.
816. *Looke how* | Look, how LIN. GIL. G.
skye ; | sky, 3–16Q. G.
818. *Gazing* | Gazeth CAP. MS.
late embarked | late-embarked JEFF. (CAP. MS.) MAL.
822. *Fold in* | Fold-in 6, 8, 11–13Q.
825. *night wandrers* | night-wandrers 9–12Q. night-wanderers 13Q. G.
828. *discoverie* | discoverer (STEEV.).
832. *deeply* | doubly (WALKER).
833. *Ay* | Ah MAL.
836. *extemporally* | extemprally 4Q. extemp'rally 5–13Q.
838. *foolish wittie* | foolish-witty JEFF. MAL. G.
840. *quier* | quire 5–13Q.
answer | answere 4, 7, 10Q. answers 13Q.
843. *If* | It LIN.
others | other 10Q.
848. *idle sounds resembling* | idle, sounds-resembling STAUN.
parasits | parasites; 4–13Q. G.
850. *wits* | wits; 5–7, 10Q. wits? 8–9, 11–13Q. wights (THEOB.).
851. *sayes* | saies 3Q. said 4–13Q.
858. *That* | The LIN. GIL.
Ceader tops | cedar tops 4–13Q. cedar-tops SEW. G.
859. *this* | his 10Q.
862. *beautious* | beauties LIN.

863. *There* | Their 4Q.
864. *doest* | dost 4–13Q. G.
866. *morning . . ore-worne* | morne . . over-worne 10Q.
867. *tidings* | tithings 10Q.
868. *his hounds* | houndes 4Q.
870. *coasteth* | posteth 10Q.
872. *her by the necke . . kisse* | her neck, and some doe kisse 10Q.
873. *twin'd* | twind 3Q. twinde 4Q. twine 5–13Q. G.
879. *folds* | fold 10Q.
882. *Appals* | Appales 4Q.
spirit | spirits 10Q.
888. *curt'sie* | court'sie 10Q. courtesy COLL. G.
892. *nums* | numbs 10Q. G.
894. *They* | Tey 9Q.
896. *all* | sore 3–13Q.
899. *bids* | will's 6–9, 11–13Q.
902. *togither* | together 8–13Q. G.
906. *retires* | retiers 10Q.
murther | murder 12–13Q.
908. *path* | paths 12–13Q.
909. *mated* | marred 8–13Q.
911. *respects* | respect 3–13Q.
911–912. *naught* | nought 4–13Q. G. not GIL.
912. *In hand* | In hands 10Q.
effecting | affecting 13Q.
913. *a hound* | an hound 10–13Q.
914. *the* | she 2Q.
916. *venimd* | venom'd 10, 12–13Q. G.
917. *skowling* | scolding LIN. GIL.
919. *hath* | had 5–13Q.
924. *scratcht-eares* | scratchd-ears 5–13Q. G.
925. *Lookehow, the* | Looke how the 3–13Q.
925–927. *amazed . . gazed* | amaz'd . . gaz'd 2SEW.
929. *these* | the 10Q.
931. *Hard favourd* | Hard favoured 4–7Q. Hard-favoured 8–9, 11–12Q. Hard-favour'd 10Q. Hard-favoured 13Q.
ougly | ugly 5–13Q. G.
933. *earths-worme* | earth's worm 3–13Q. G.
934–936. *breath? . . violet.* | breath, . . violet? MAL. G.
935. *set* | set, 10Q
943. *he had* | had he 10Q.
946. *pluckst* | plucktst 5–9, 11–13Q. pluckest LIN.
947. *fled* | sped (ANON.).
ebon dart | ebon-dart SEW.
949. *Dost* | Doest 2, 5, 7Q. Doost 6, 8, 9Q.
956. *vaild* | veil'd LIN. GIL.
who | which GIL.
962. *Her eye* | Her eie 4Q. Her eies 8Q. Her eyes 5–7, 9–13Q.
the teares | her teares 5–13Q.
967. *throng* | through 10Q.
968. *who* | which 5–13Q.
969. *passion labours* | passions labour 4Q.
970. *present* | plesent 10Q.
971. *all together* | altogither 4Q. altogether 10Q.
973. *this farre off* | this far off, 4, 10Q. this, far off, 5–9, 11–13Q.
975. *dyre* | dire 3, 6, 8–9, 11–13Q. dry 5–7Q. drie 4, 10Q.
978. *Adonis* | Adonis' SEW. G.
980. *eye: like . . glasse,* | eye, like . . glasse 4Q. eye (eie) like . . glasse; 5–13Q. G.
981. *sometimes* | sometime 5–13Q.
982. *passe* | passe, 3–4Q. passe 10Q.
984. *dronken* | drunken 3–13Q. G.
985. *hard beleeving* | hard-believing 6–9Q. G.
seemes | seems, – (CAP. MS.).
988. *makes* | make 5–13Q.
989. *in thoughts* | in thought 10Q.
990. *In likely* | The likely 3–4Q. With likely 5–13Q.
991. *hath* | had 5–13Q.
992. *to blame* | too blame 2–9, 11Q.
993. *all to nought* | all to naught 5–11Q. all-to naught DYCE. all to-naught 2DYCE. all-to-naught DEL.
994. *honours* | honors 2–4Q. honour 5–13Q.
996. *Imperious* | Imperial 5–7Q. Imperiall 8–13Q. Imperious 2MAL.
1002. *my* | thy 3–4Q.
decesse | deceass 5–7Q. decease 6–9, 11–13Q. G. deceasse 10Q.

1013. *statues* | statües 3–4Q.
tombes | domes (THEOB.).
1019. *with him* | with hith him 3Q.
1033. *the snaile* | a snaile 10Q.
1035. *smoothred* | smothered 4–9, 11–13Q. smothred 10Q.
up, in shade | up in shade LIN. GIL. G.
1037. *his* | this (WALKER). HUDS.
1038. *cabbins* | cabins 6–9, 11–13Q. G. cabines 10Q.
1039. *resigne* | resign'd LIN. GIL.
1040. *her* | their 10Q.
1041. *ougly* | ugly 2–13Q.
1044. *suggestion* | suggestions 9, 11–13Q.
1046. *imprisond* | imprisoned 5–13Q.
1047. *foundation* | fundation 10Q.
1048. *terror* | terrors LIN.
minds | mind LIN.
1051. *opend* | opened 5–13Q.
light | night 3–4Q. sight 5–13Q. light MAL. VAR. G.
1052. *trencht* | drencht 3–4Q. trench't LIN. trench'd GIL. MAL. G.
1062. *wept* | weept 10Q.
1066. *more gashes* | no gashes 10Q.
shuld | shold 3–7Q. should 8–13Q. G.
1067. *lim* | limb LIN. G.
1073. *lead melt* | lead, melt (CAP. MS.) MAL. G.
eyes red fire | eyes red as fire, 3Q. eies as red as fire 4Q. eyes, as fire, 10Q. eyes, as fire: 5–9, 11–13Q.
1077. *tongue* | tong 2–3Q. toong 4Q.
1078. *any thing* | any things 10Q.
1079. *The flowers* | Thy flowers (MAL.).
1080. *true sweet* | true-sweet MAL.
with him | in him 3–13Q.
1081. *nor* | or 5–13Q.
henceforth | hencefoorth 2, 4Q. hencefooth 3Q.
1083. *lose* | loose 2–5, 7, 10Q.
you | yee 10Q.
1090. *locks* | lokes 5–6Q.
1093. *walkt* | walks LIN. GIL.
1095. *song* | sung 11Q. G.
1097. *wolfe* | woffe 2Q.
praie | pray 3–7Q. prey 8–13Q. G.
1099. *his* | the 4Q.
in the | in a 6–9, 11–13Q.
1100. *The* | There 9–11Q. Their 13Q.
1111. *Tis true, tis true* | Tis true, true, true 9, 11–13Q.
1113. *did* | would 2–13Q.
1115. *nousling* | nuzzling MAL. G.
1116. *the* | his 2–13Q.
1117. *bin* | been 2–13Q.
1120. *youth* | mouth 13Q.
am I | I am 3–13Q.
1122. *congealed* | congealen GIL.
1125. *eares* | eare 3–13Q.
1126. *they* | he 5–13Q.
1130. *and now* | and more, (THEOB.).
1134. *thou* | you 4–13Q.
shuld | shold 3–7Q. should 8–13Q. G.
1136. *on* | in 4Q.
1139. *but high* | but hie 4Q. too high 5–13Q. to high GIL.
1140. *pleasure* | pleasures LIN. GIL.
1142. *Bud, and be* | And shall be 4–13Q.
1143. *one-strawd* | ore-straw, 4Q.
1144. *truest* | sharpest 4–13Q.
1151. *raging mad . . sillie mild* | raging-mad . . silly-mild MAL. G.
1157. *where* | when LIN. GIL.
showes | seems (or seemes) 5, 13Q.
1159. *cause* | the cause 1SEW.
1162. *combustious* | combustuous LIN. GIL.
1164. *loves* | love 4–13Q.
1168. *purple* | purpld 3Q. purpul'd 4Q.
sproong | sprong 4Q. sprung 5–13Q. G.
1171. *new-sprong* | new-sprung 8–9, 11–13Q.
1174. *crop's* | crops 2–13Q. G.
1178. *sweet smelling* | sweete swelling 4Q.
1183. *here in* | here is 3–13Q.
1185. *Lo in* | Low in 4Q.
1187. *in* | of 5–13Q.
1192. *convaide* | conveyed GIL. convey'd JEFF. MAL. G.

SELECTED CRITICISM

STIL finest wits are 'stilling Venus' Rrose

Robert Southwell. The Authour to the Reader. *Saint Peters Complaint.* 1595.

ADON deaftly masking thro,
Stately troupes rich conceited,
Shew'd he well deserved too . . .
And had not love herselfe intreated,
Other nymphs had sent him baies.

Thomas Edwardes. L'Envoy to *Narcissus.* 1595.

. . SHAKESPEARE thou, whose hony-flowing Vaine
(Pleasing the World) thy Praises doth obtaine.
Whose *Venus*, and whose *Lucrece* (sweete, and chaste)
Thy Name in fames immortall Booke have plac't
  Live ever you, at least, in Fame live ever:
  Well may the Bodye dye, but Fame dies never.

Richard Barnfeild. Poems in Divers Humors. 1598.

BUT stay my Muse in thine own confines keepe,
  & wage not warre with so deare lov'd a neighbor,
But having sung thy day song, rest and sleepe
  preserve thy small fame and his greater favor:
His Song was worthie merrit (*Shakspeare hee*)
  Sang the faire blossome, thou the withered tree.
  Laurell is due to him, his art and wit
  hath purchast it, *Cypres* thy brow will fit.

William Barkstead. Mirrha, the Mother of Adonis. 1607.

SELECTED CRITICISM

'THE younger sort take much delight in Shakespeare's Venus and Adonis; but his Lucrece, and his tragedy of Hamlet, Prince of Denmarke, have it in them to please the wiser sort.' (From Manuscript Note in Speght's Chaucer, now lost. First printed in Johnson and Steevens' Shakespeare, 1773. Gabriel Harvey, 1598 or after 1600 ?)

'As the Greeke tongue is made famous and eloquent by *Homer*, *Hesiod*, *Euripedes*, *Æschilus*, *Sophocles*, *Pindarus*, *Phocylides* and *Aristophanes;* and the Latine tongue by *Virgill*, *Ovid*, *Horace*, *Silius Italicus*, *Lucanus*, *Lucretius*, *Ausonius* and *Claudianus:* so the English tongue is mightily enriched, and gorgeouslie invested in rare ornaments and resplendent abiliments by sir *Philip Sidney*, *Spencer*, *Daniel*, *Drayton*, *Warner*, *Shakespeare*, *Marlowe*, and *Chapman*. . .

'As the soule of *Euphorbus* was thought to live in *Pythagoras:* so the sweete wittie soule of *Ovid* lives in mellifluous & hony-tongued *Shakespeare*, witnes his *Venus* and *Adonis*, his *Lucrece*, his sugred Sonnets among his private friends, &c. . .

'As *Ovid* saith of his worke;

> '"*Iamque opus exegi, quod nec Jovis ira, nec ignis,*
> *Nec poterit ferrum, nec edax abolere vetustas.*"

'And as *Horace* saith of his; *Exegi monumentum aere perennius; Regalique; situ pyramidum altius; Quod non imber edax; Non Aquilo impotens possit diruere; aut in-*

numerabilis annorum series &c. fuga temporum: so say I severally of sir *Philip Sidneys, Spencers, Daniels, Draytons, Shakespeares,* and *Warners workes;* . .

'As *Pindarus, Anacreon* and *Callimachus* among the Greekes; and *Horace* and *Catullus* among the Latines are the best Lyrick Poets: so in this faculty the best among our Poets are *Spencer* (who excelleth in all kinds) *Daniel, Drayton, Shakespeare, Bretton.* . .

'. . these are the most passionate among us to bewaile and bemoane the perplexities of Love, *Henrie Howard* Earle of Surrey, sir *Thomas Wyat* the elder, sir *Francis Brian,* sir *Philip Sidney,* sir *Walter Rawley,* sir *Edward Dyer, Spencer, Daniel, Drayton, Shakespeare, Whetstone, Gascoyne, Samuell Page* sometimes fellowe of *Corpus Christi* Colledge in Oxford, *Churchyard, Bretton.*' (From 'Palladis Tamia. Wits Treasury, Being the Second part of Wits Commonwealth.' Francis Meres. 1598.)

'*Gull.* Pardon, faire lady, thoughe sicke-thoughted Gullio maks amaine unto thee, and like a bould-faced sutore 'gins to woo thee.

'*Ingen.* (We shall have nothinge but pure Shakspeare and shreds of poetrie that he hath gathered at the theators!) . .

'*Gull.* Thrise fairer than myselfe (— thus I began —)
The gods faire riches, sweete above compare,
Staine to all nimphes, [m]ore lovely the[n] a man.
More white and red than doves and roses are! . .

'*Ingen.* Sweete Mr. Shakspeare! . . what vayne woulde it please you to have them in?

'*Gull.* Not in a vaine veine (prettie, i' faith!); make mee them in two or three divers vayns, in Chaucer's, Gower's and Spencer's and Mr. Shakspeare's. Marry, I thinke I shall entertaine those verses which run like these:

'"Even as the sunn with purple coloured face
Had tane his laste leave on the weeping morne, &c."

O sweet Mr. Shakspeare! I'le have his picture in my study at the courte. . .

'*Gull.* Le mee heare Mr. Shakspear's veyne.

'*Ingen.* Faire Venus, queene of beutie and of love,
Thy red doth stayne the blushinge of the morne,
Thy snowie necke shameth the milkwhite dove,
Thy presence doth this naked worlde adorne;
Gazing on thee all other nymphes I scorne.
When ere thou dyest slowe shine that Satterday,
Beutie and grace muste sleepe with thee for aye!

'*Gull.* Noe more! I am one that can judge accordinge to the proverbe, *bovem ex unguibus.* Ey marry, Sir, these have some life in them! Let this duncified worlde esteeme of Spencer and Chaucer, I'le worshipp sweet Mr. Shakspeare, and to honoure him will lay his Venus and Adonis under my pillowe, as wee reade of one (I doe not well remember his name, but I am sure he was a kinge) slept with Homer under his bed's heade. (III–i.)

'*Iud.* Who loues [not *Adons* loue, or *Lucrece* rape?]
His sweeter verse contaynes hart [throbbing lines],
Could but a grauer subiect him content,
Without loues foolish lazy languishment.' (IV–ii.)

(From 'The Pilgrimage to Parnassus, with the Two Parts of the Returne from Parnassus.' Three Comedies performed in St. John's College, Cambridge. 1597–1601.)

. . 'Whatsoever grace any other language carrieth in verse or Prose, in Tropes or Metaphors, in Ecchoes and Agnominations, they may all bee lively and exactly represented in ours: will you have *Platoes* veine? reade Sir *Thomas Smith*, the *Ionicke?* Sir *Thomas Moore.* Ciceroes? *Ascham. Varro? Chaucer.* Will you reade *Virgill?* take the Earle of Surrey. *Catullus? Shakespheare* and *Marlows* fragment.' (From 'The Excellencie of the English tongue,' Richard Carew, 1595–1596. In Camden's 'Remaines,' second edition, 1614.)

'Thirdly, *Books* treating of light subicts, are Nurseries of wantonnesse: they instruct the loose Reader to become naught; . . *Venus* and *Adonis* are vnfitting Consorts for a Ladies bosome. Remoue them timely from you, if they euer had entertainment by you, lest, like the *Snake* in the fable, they annoy you.' (From '*The English Gentlewoman*,' Richard Brathwait. 1631.)

'Wit, Ingenuity, and Learning in Verse, even Elegancy it self, though that comes neerest, are one thing, true Native *Poetry* is another; in which there is a certain Air and Spirit, which perhaps the most Learned and judicious in other Arts do not perfectly apprehend, much less is it attainable by any Study or Industry; nay though all the Laws of *Heroic Poem*, all the Laws of *Tragedy* were exactly observed, yet still this *tour entrejeant*, this Poetic *Energie*, if I may so call it, would be required to give life to all the rest, which shines through the roughest most unpolish't and antiquated Language, and may happly be wanting, in the most polite and reformed: . . *Shakespear*, in spight of all his unfiled expressions, his rambling and indigested Fancys, the laughter of the *Critical*, yet must be confess't a *Poet* above many that go beyond him in Literature some degrees.' . . [Among] the happy *Triumvirat* . . of the Chief Dramatic Poets of our Nation, in the last foregoing Age, . . there might be said to be a symmetry of perfection, while each excelled in his peculiar way: *Ben. Johnson* in his elaborate pains and knowledge of Authors, *Shakespear* in his pure vein of wit, and natural Poetic heighth; *Fletcher* in a courtly Elegance, and gentile familiarity of style.' . . 'William Shakespear, . . from an Actor of Tragedies and Comedies, . . became a *Maker;* and such a Maker, that though some others may perhaps pretend to a more exact *Decorum* and *œconomie*, especially in Tragedy, never any express't a more lofty and Tragic heighth; never any represented nature more purely to the life, and where the polishments of Art are most want-

ing, as probably his Learning was not extraordinary, he pleaseth with a certain wild and native Elegance; and in all his Writings hath an unvulgar style, as well in his *Venus and Adonis* his *Rape of Lucrece* and other various Poems, as in his Dramatics.' (From 'Theatrum Poetarum.' Preface. The Modern Poets. Edward Phillips, 1675.)

'THE Remains of Mr. *William Shakespeare*, call'd, *The Passionate Pilgrime*, and, *Sonnets to sundry Notes of Musick* (at the End of this Collection), came to my hands in a little stitch'd Book, printed at *London* for *W. Jaggard*, in the Year 1599. It is generally agreed he dy'd about the Year 1616. So that it appears plainly they were published by himself, being printed 17 Years before his Death.

'I will say nothing of *Venus* and *Adonis*, nor of the *Rape of* Lucrece, they being universally allow'd to be *Shakespear's*, only that I have printed them from very old Editions, which I procur'd, as the Reader will find by my keeping close to his Spelling.

'The Writings of Mr. *Shakespeare* are in so great Esteem, that several Gentlemen have subscrib'd[1] to a late Edition of his Dramatick Works in Six Volumes; which makes me hope, that this little Book will not be unacceptable to the Publick.

'I shall not take upon me to say any thing of the Author, an ingenious Person having compil'd some Memoirs of his Life, and prefix'd it to the late above-mention'd Edition: But I cannot omit inserting a Passage of Mr. *Shakspeare's* Life, very much to his Honour, and very remarkable, which was either unknown, or forgotten by the Writer of it.

'That most learn'd Prince, and great Patron of Learning, King *James* the First, was pleas'd with his own Hand to write an amicable Letter to Mr. *Shakespeare;*

[1] This refers apparently to the first edition after the Folios, *i.e.* Rowe's of 1709.

which Letter, tho now lost, remain'd long in the Hands of Sir *William D'avenant*, as a credible Person now living can testify.' (From Preface to 'A Collection of Poems, by Mr. William Shakespeare.' Bernard Lintott. 1709.)

. . 'THO' the Poems . . are extreamly distinguish'd in their Excellence, and Value, yet there is not one of them, that does not carry its Author's Mark, and Stamp upon it. Not only the same Manner of Thinking, the same Turn of Thought, but even the same Mode of Dress and Expression, the Decompounds, his peculiar sort of Epithets, which distinguishes his from the Verses of all his Contempories or Successors, as in the Poems —

' "From off a Hill, whose concave Womb reworded
A plaintful Story from a Sistring Vale, &c."

'And in his Plays this very Epithet we find . . "*even her Art Sisters the natural Roses*" . . whoever knows anything of *Shakespear* will find his Genius in every Epigram of these Poems . . and the frequent *Catachreses;* his Starts aside in Allegories, and in short his Versification, which is very unequal; sometimes flowing smoothly but gravely like the *Thames*, at other times down right Prose. He never touches on an Image in any of them, but he proves the Poem genuine.

'But some, perhaps, who are for undervaluing what they have no Share in may say, that granting them to be *Shakespears*, yet they are not valuable enough to be reprinted, as was plain by the first Editors of his Works who wou'd otherwise have join'd them altogether. To this I answer — That the Assertion is false, or were it not it is more than the Objector knows by his own Judgment, and Understanding, but to prove it false we need only consider, that they are much less imperfect in their Kind, than ev'n the best of his Plays. . .

'Tho' Love and its Effects are often happily enough touch'd in many of these Poems, yet I must confess that it is but too visible, that *Petrarch* had a little infected his way of thinking on that Subject, yet who ever can admire Mr. *Cowley's* Mistress, has a thousand Times more Cause of Admiration of our *Shakespear* in his Love Verses, because he has sometimes such touches of Nature as will make Amends for those Points, those *Epigrammatic Acumina*, which are not or ever can be the Product of a Soul truly touch'd with the Passion of Love.

'The Poem of *Venus and Adonis* has been much admir'd since it has of late come to be known to the Curious, and there are a great many very beautiful Images and Lines in it. *Bion* one of the *Minor Greek* Poets has wrote on the same Subject with this Difference, the *British Bard* has taken more of the Story in, that is he has given us a Draught of the last Scenes of the amorous Essays of the Passion of *Venus* on the Youth, as well as of his Death and her Lamentations upon it; . .

'The *Similes* in *Shakespear* are generally very good, . . there is scarce a Page but has one or more very well adapted to the heightning of the Subject. . . Her Speeches to him, allowing now and then for some *Petrachisms* are natural and pathetique enough, expressing her Eagerness of Desire. . . The Description of the Horse of *Adonis*, and all that passes from the Jennets coming out of the Copce is very lively, her Speech to him like-wise. . . Her Description of the Terrors of the Boar, . . and her Disswasions from hunting is very good. But she seems something too long and particular in her Perswasion to his coursing or hunting the timerous Hare. *Shakespear* was at least a young Poet when he wrote this, it being as he tells his Patron in his Billet Dedicatory, his first Essay; I suppose he means in this Kind, for certainly some of his Plays were wrote before it, being infinitely less perfect in the Diction and Versification.' (From 'Remarks on the Poems of Shakespear,' by Charles Gildon. 1710.)

'This poem is received as one of Shakespeare's undisputed performances, — a circumstance which recommends it to the notice it might otherwise have escaped.

'There are some excellencies which are less graceful than even their opposite defects; there are some virtues, which being merely constitutional, are entitled to very small degrees of praise. Our poet might design his Adonis to engage our esteem, and yet the sluggish coldness of his disposition is as offensive as the impetuous forwardness of his wanton mistress. To exhibit a young man insensible to the caresses of transcendent beauty, is to describe a being too rarely seen to be acknowledged as a natural character, and when seen, of too little value to deserve such toil of representation. No elogiums are due to Shakspeare's hero on the score of mental chastity, for he does not pretend to have subdued his desires to his moral obligations. He strives indeed, with Platonick absurdity, to draw that line which was never drawn, to make that distinction which never can be made, to separate the purer from the grosser part of love, assigning limits, and ascribing bounds to each, and calling them by different names; but if we take his own word, he will be found at last only to prefer one gratification to another, the sports of the field to the enjoyment of immortal charms. The reader will easily confess that no great respect is due to the judgment of such a would-be Hercules, with such a choice before him. — In short, the story of Joseph and the wife of Potiphar is the more interesting of the two; for the passions of the former are repressed by conscious rectitude of mind, and obedience to the highest law. The present narrative only includes the disappointment of an eager female, and the death of an unsusceptible boy. The deity, from her language, should seem to have been educated in the school of Messalina; the youth, from his backwardness, might be suspected of having felt the discipline of a Turkish seraglio.

'It is not indeed very clear whether Shakspeare meant

on this occasion, with Le Brun, to recommend continence as a virtue, or to try his hand with Aretine on a licentious canvas. If our poet had any moral design in view, he has been unfortunate in his conduct of it. The shield which he lifts in defence of chastity, is wrought with such meretricious imagery as cannot fail to counteract a moral purpose. — Shakspeare, however, was no unskilful mythologist, and must have known that Adonis was the offspring of Cynaras and Myrrha. His judgment therefore would have prevented him from raising an example of continence out of the produce of an incestuous bed. — Considering this piece only in the light of a *jeu d'esprit*, written without peculiar tendency, we shall even then be sorry that our author was unwilling to leave the character of his hero as he found it; for the common and more pleasing fable assures us, that

> '" . . when bright Venus yielded up her charms,
> The blest Adonis languish'd in her arms."

We should therefore have been better pleased to have seen him in the situation of Ascanius, . . than in the very act of repugnance to female temptation, self-denial being rarely found in the catalogue of Pagan virtues.

'If we enquire into the poetical merit of this performance, it will do no honour to the reputation of its author. The great excellence of Shakspeare is to be sought in dramatick dialogue, expressing his intimate acquaintance with every passion that sooths or ravages, exalts or debases the human mind. Dialogue is a form of composition which has been known to quicken even the genius of those who in mere uninterrupted narrative have sunk to a level with the multitude of common writers. The smaller pieces of Otway and Rowe have added nothing to their fame.

'Let it be remembered too, that a contemporary author, Dr. Gabriel Harvey, points out the *Venus and Adonis* as a favourite only with *the young*, while *graver* readers be-

stowed their attention on the *Rape of Lucrece.* Here I cannot help observing that the poetry of the Roman legend is no jot superior to that of the mythological story. A tale which Ovid has completely and effectively told in about one hundred and forty verses, our author has coldly and imperfectly spun out into near two thousand. The attention therefore of these *graver* personages must have been engaged by the moral tendency of the piece, rather than by the force of style in which it is related.' (STEEVENS.)

'THIS first essay of Shakspeare's Muse does not appear to me so entirely void of poetical merit as it has been represented. In what high estimation it was held in our author's life-time, may be collected from . . the . . elogiums on this piece. . . (MALONE.) (From Malone's 'Supplement' to Johnson and Steevens' 'Edition of Shakspeare's Plays,' 1780.)

'LET us, . . view these poems, uninfluenced by any authority. To form a right judgment of any work, we should always take into our consideration the means by which it was executed, and the contemporary performances of others. The smaller pieces of Otway and Rowe add nothing to the reputation which they have acquired by their dramatick works, because preceding writers had already produced happier compositions; and because there were many poets, during the period in which Rowe and Otway exhibited their plays, who produced better poetry, not of the dramatick kind, than theirs: but, if we except Spencer, what poet of Shakspeare's age produced poems of equal, or nearly equal, excellence to those before us? Did Turberville? Did Golding? Did Phaer? Did Drant? Did Googe? Did Churchyard? Did Fleming? Did Fraunce? Did Whetstone? Did Gascoigne? Did Sidney? Did Marlowe, Nashe, Kyd, Harrington, Lilly, Peele, Greene, Watson, Breton, Chapman, Daniel,

Drayton, Middleton or Jonson? Sackville's *Induction* is the only small piece of that age, that I recollect, which can stand in competition with them. If Marlowe had lived to finish his *Hero and Leander*, of which he wrote little more than the first two Sestiads, he too perhaps might have contested the palm with Shakspeare.

'Concerning the length of these pieces, which is, I think, justly objected to, I shall at present only observe, that it was the fashion of the day to write a great number of verses on a very slight subject, and our poet in this as in many other instances adapted himself to the taste of his own age.

'It appears to me in the highest degree improbable that Shakspeare had any *moral view* in writing this Poem; Shakspeare, who (as Dr. Johnson has justly observed), generally "sacrifices virtue to convenience, and is so much more careful to please than to instruct, that he seems to write without any moral purpose"; — who "carries his persons indifferently through right and wrong, and at the close dismisses them without further care, and leaves their examples to operate by chance." As little probable is it, in my apprehension, that he departed on any settled principles from the mythological story of Venus and Adonis. As well might we suppose, that in the construction of his plays he deliberately deviated from the rules of Aristotle (of which after the publication of Sir Philip Sidney's Treatise he could not be ignorant), with a view to produce a more animated and noble exhibition than Aristotle or his followers ever knew. His method of proceeding was, I apprehend, exactly similar in both cases; and he no more deviated from the classical representation on any formed and digested plan, in the one case, than he neglected the unities in the other. He merely (as I conceive), in the present instance, as in many others, followed the story as he found it already treated by preceding English writers; for I am persuaded that *The Shepheard's Song of*

Venus and Adonis, by Henry Constable, preceded the poem before us. Of this, it may be said, no proof has been produced; and certainly, I am at present unfurnished with the means of establishing this fact, though I have myself no doubts upon the subject. But Marlowe, who indisputably wrote before Shakspeare, had in like manner represented Adonis as "insensible to the caresses of transcendent beauty," . . also [a madrigal in] a pamphlet entitled *Never too late*, by Robert Green . . 1590 . .

'I have not been able to ascertain who it was that first gave so extraordinary a turn to this celebrated fable, but I suspect it to have proceeded from some of the Italian poets.' (From 'The Plays and Poems of William Shakspeare.' (Edmond Malone. 1790.)

'In the "Venus and Adonis," the first and most obvious excellence, is the perfect sweetness of the versification; its adaptation to the subject; and the power displayed in varying the march of the words, without passing into a loftier and more majestic rhythm than was demanded by the thoughts, or permitted by the propriety of preserving a sense of melody predominant. The delight in richness and sweetness of sound, even to a faulty excess, if it be evidently original, and not the result of an easily imitable mechanism, I regard as a highly favourable promise in the compositions of a young man. . . The sense of musical delight, with the power of producing it, is a gift of imagination; and this, together with the power of reducing multitude into unity of effect, and modifying a series of thoughts by some one predominant thought or feeling, may be cultivated and improved, but can never be learnt. . .

'A second promise of genius is the choice of subjects very remote from the private interests and circumstances of the writer himself. . . In the Venus and Adonis, this proof of poetic power exists even to excess. It is throughout as if a superior spirit, more intuitive, more intimately conscious, even than the characters themselves,

not only of every outward look and act, but of the flux and reflux of the mind in all its subtlest thoughts and feelings, were placing the whole before our view; himself, meanwhile, unparticipating in the passions, and actuated only by that pleasurable excitement, which had resulted from the energetic fervor of his own spirit, in so vividly exhibiting what it had so accurately and profoundly contemplated. I think I should have conjectured from these poems, that even then the great instinct, which impelled the poet to the drama, was secretly working in him, prompting him by a series and never-broken chain of imagery, always vivid and because unbroken, often minute; by the highest effort of the picturesque in words, of which words are capable, higher, perhaps, than was ever realized by any other poet, even Dante not excepted; to provide a substitute for that visual language, that constant intervention and running comment, by tone, look and gesture, which in his dramatic works he was entitled to expect from the players. His "Venus and Adonis" seem at once the characters themselves, and the whole representation of those characters by the most consummate actors. You seem to be *told* nothing, but to see and hear every thing. Hence it is, that from the perpetual activity of attention required on the part of the reader; from the rapid flow, the quick change, and the playful nature of the thoughts and images; and, above all, from the alienation, and, if I may hazard such an expression, the utter *aloofness* of the poet's own feelings, from those of which he is at once the painter and the analyst; that though the very subject cannot but detract from the pleasure of a delicate mind, yet never was poem less dangerous on a moral account. . . The reader is forced into too much action to sympathize with the merely passive of our nature. As little can a mind thus roused and awakened be brooded on by mean and indistinct emotion, as the low, lazy mist can creep upon the surface of a lake, while a strong gale is driving it onward in waves and billows. . .

'Images, however beautiful, though faithfully copied from nature, and as accurately represented in words, do not of themselves characterize the poet. They become proofs of original genius only, as far as they are modified by a predominant passion; or by associated thoughts or images awakened by that passion; or, when they have the effect of reducing multitude to unity, or succession to an instant; or, lastly, when a human and intellectual life is transferred to them from the poet's own spirit. . .

'The last character I shall mention, which would prove indeed but little, except as taken conjointly with the former; yet, without which the former could scarce exist in a high degree, and (even if this were possible) would give promises only of transitory flashes and a meteoric power, is DEPTH, and ENERGY of THOUGHT. No man was ever yet a great poet, without being at the same time a profound philosopher. For poetry is the blossom and the fragrancy of all human knowledge, human thoughts, human passions, emotions, language. . .

'What then shall we say? even this; that Shakspeare, no mere child of nature; no automaton of genius; no passive vehicle of inspiration possessed by the spirit, not possessing it; first studied patiently, meditated deeply, understood minutely, till knowledge, become habitual and intuitive, wedded itself to his habitual feelings, and at length gave birth to that stupendous power, by which he stands alone, with no equal or second in his own class; to that power, which seated him on one of the two glory-smitten summits of the poetic mountain, with Milton as his compeer, not rival. While the former darts himself forth, and passes into all the forms of human character and passion, the one Proteus of the fire and the flood; the other attracts all forms and things to himself, into the unity of his own IDEAL. All things and modes of action shape themselves anew in the being of MILTON; while SHAKSPEARE becomes all things, yet for ever remaining himself.' (From 'Biographia Literaria.' S. T. Coleridge. 1817.)

'The editor who undertakes to publish Shakspeare, is bound to present the reader with all his works. Mr. Steevens has, indeed, spoken of the Poems with the utmost bitterness of contempt; but in the course of about forty years, the period which has elapsed since they were first described by that critick as entirely worthless, I will venture to assert that he has not made a convert of a single reader who had any pretensions to poetical taste. That these youthful performances might have been written without those splendid powers which were required for Othello and Macbeth may be readily admitted, but I question if they would suffer much in a comparison with his early dramatick essays, The Two Gentlemen of Verona, The Comedy of Errors, or Love's Labour's Lost. If they had no other claims to our applause, than that which belongs to their exquisite versification, they would . . be entitled to a high rank. . . I have no doubt as to the decision of the public, who, I am satisfied, will gladly welcome an accurate republication of poems glowing with the "orient hues" of our great poet's youthful imagination.' Boswell. (From 'Preliminary Remarks.' Malone Variorum. 1821.)

'Venus and Adonis and Lucrece are connected by their theme. That theme is not a particularly pleasant one. It is love, or rather lust: the poet throws all his power of workmanship into representing the keenness and invincibility of a sensual passion that knows no restraint of moral instinct or conventional decorum. But, whereas Lucrece is intensely didactic, Venus and Adonis is no less intensely non-moral; not immoral, but unmoral. If Lucrece gives us the "criticism of life" theory of literature at its keenest, Venus and Adonis shows us the "art for art's sake" doctrine in the furthest possible development of that idea.

'Venus and Adonis is the purest paganism, a deification of erotic impulse which Catullus himself could not have

suppressed. The lovely goddess, exquisite as when she rose from the foam-blossoms of the blue Ægean, typifies lust, and, alas! lust does not shock us, simply because it comes in the form of such perfect beauty. Critics have compared Venus and Adonis with the masterpiece of Shakespeare's "dead shepherd," with the Hero and Leander, which Keats alone among English poets could have fitly continued. And the criticism is quite just. Nothing in either poem is more remarkable than the insistence on physical beauty. Marlowe dwells on the mere forms of his two lovers, on symmetry and shapliness of limb, on fascination of colour, with all the loving, sensuous, deliberate content of a sculptor. And so it is with Shakespeare. He brings but two characters on the scene of passion, and he lavishes on them every possible touch that can please the eye and intoxicate the on-looker with the wonder and glory of physical grace. And in this intoxication we cease to be moralists: our moral sense is drugged by the poppied draught of sensuous, seductive poison. The hungry goddess is like Browning's "Pretty Woman." She is fair, divinely fair, a daughter of the gods, and we say of the sweet face —

Be its beauty
Its sole duty.

There can be no place for the preacher here: we cannot take very seriously the morality that flows from the pretty, protesting lips of the blushing boy. Mr. Swinburne describes Venus and Adonis and Lucrece as semi-narrative, semi-reflective verse. The description, I think, is more appropriate to the longer and later poem. Venus and Adonis is simply narrative, and a narrative that carries us along on a wave of passion which moves far too quickly to admit of much reflection. It is, as far as I can understand it, a study in sensuous effects; a series of stanzas in which morality and the ethical element that we usually

look for in literature, especially English literature, are wholly absent; a poem which we cannot call immoral because the whole idea is so fantastic and unreal, so removed from the world of the practical and possible; a poem of which we can only say, that it is wholly and intentionally un-moral.' (From 'Critical Remarks,' by A. Wilson Verity. 1890.)

'In all Shakespeare's work of this period the same fusion of Ovid's stories and images is obvious. Tarquin and Myrrha are both delayed, but not daunted, by lugubrious forebodings in the dark; and *Titus Andronicus*, played for the first time in the year which saw the publication of *Venus and Adonis*, is full of debts and allusions to Ovid. Ovid, with his power of telling a story and of eloquent discourse, his shining images, his cadences coloured with assonance and weighted with alliteration; Chaucer, with his sweet liquidity of diction, his dialogues and soliloquies — these are the "only true begetters" of the lyric Shakespeare. In these matters we must allow poets to have their own way: merely noting that Ovid, in whom critics see chiefly a brilliant man of the world, has been a mine of delight for all poets who rejoice in the magic of sound, from the dawn of the Middle Ages down to our own incomparable Milton. His effects of alliteration: —

'"Corpora Cecropidum pennis pendere putares;
Pendebant pennis. . .
Vertitur in volucrem, cui stant, in vertice cristae": —

his gleaming metaphors, as of Hermaphroditus after his plunge: —

'"In liquidis translucet aquis; ut eburnea si quis
Signa tegat claro, vel candida lilia, vitro":

are the very counterpart of Shakespeare's manner in the Poems and the Play which he founded in part on his early love of the *Metamorphosis*.

'But in *Titus Andronicus* and in *Venus and Adonis*

there are effects of the open air which hail, not from Ovid, but from Arden. . .

'Indeed in the Poem, round and over the sharp portrayal of every word and gesture of the two who speak and move, you have brakes and trees, horses and hounds, and the silent transformations of day and night from the first dawn till eve, and through darkness to the second dawn so immediately impressed, that, pausing at any of the cxcix stanzas, you could almost name the hour. The same express observation of the day's changes may be observed in *Romeo and Juliet*. It is a note which has often been echoed by men who never look out of their windows, and critics, as narrowly immured, have denounced it for an affectation. Yet a month under canvas, or, better still, without a tent, will convince any one that to speak of the stars and the moon is as natural as to look at your watch or an almanack. . .

'Beneath these atmospheric effects everything is clearly seen and sharply delineated. . . The illustrations from nature . . are so vivid as to snatch your attention from the story. . . It is said that such multiplicity of detail and ornament is out of place in a classic myth. But Shakespeare's Poem is not a classic myth. Mr. Swinburne contrasts it unfavorably with Chapman's *Hero and Leander*, in which he finds "a small shrine of Parian sculpture amid the rank splendour of a tropical jungle." Certainly that is the last image which any one could apply to *Venus and Adonis*. . . But alongside of this realism, and again as in Mediæval Art, there are wilful and half-humorous perversions of nature. When Shakespeare in praise of Adonis' beauty says that

'"To see his face, the lion walked along
Behind some hedge, because he would not fear him,"

or that

'"When he beheld his shadow in the brook,
The fishes spread on it their golden gills,"

you feel that you are still in the age which painted St. Jerome's lion and St. Francis preaching to the birds. But you feel that you are halfway into another. The poem is not Greek, but neither is it Mediæval: it belongs to the debatable dawntime which we call the Renaissance. There is much in it of highly charged colour and of curious insistence on strange beauties of detail; yet, dyed and dædal as it is out of all kinship with classical repose, neither its intricacy nor its tinting ever suggests the Aladdin's Cave evoked by Mr. Swinburne's Oriental epithets; rather do they suggest a landscape at sunrise. There, too, the lesser features of trees and bushes and knolls are steeped in the foreground with crimson light, or are set on fire with gold at the horizon; there, too, they leap into momentary significance with prolonged and fantastic shadows; yet overhead, the atmosphere is, not oppressive, but eager and pure and a part of an immense serenity. And so it is in the Poem, for which, if you abandon Mr. Swinburne's illustration, and seek another from painting, you may find a more fitting counterpart in the Florentine treatment of classic myths: in Botticelli's *Venus*, with veritable gold on the goddess's hair and on the boles of the pine trees, or in Piero di Cosima's *Cephalus and Procris*, with its living animals at gaze before a tragedy that tells much of Beauty and nothing of Pain. Shakespeare's Poem is of love, not death; but he handles his theme with just the same regard for Beauty, with just the same disregard for all that disfigures Beauty.' (From 'The Poems of Shakespeare.' George Wyndham. 1898.)

'From the purely literary point of view the work often reaches heights of poetic excellence, which might have glorified the maturity of lesser men. But, viewed in relation to Shakespeare's ultimate achievements, it shows the promise of greatness more plainly than the fruition. The signs of immaturity are not to be mistaken. The lascivious temper which plays about the leading inci-

dents is more nearly allied to the ecstasies of adolescence than to the ripe passion of manhood. There are many irrelevant and digressive details which, though as a rule they bear witness to marvellous justness of observation and to exceptional command of the rich harmonies of language, defy all laws to artistic restraint. The metre, despite its melodious fluency, is not always so thoroughly under command as to avoid monotony and flatness. The luxuriance of the imagery is one of the poem's most notable characteristics, and for the most part it serves with precision its illustrative purpose. But there are occasional signs of the juvenile tendency, of the vagrant impulse — to accumulate figurative ornament for its own sake. Nearly all the figures are, moreover, drawn from a somewhat narrow round of homely experience, from the sounds and sights of rural or domestic life. The "froward infant still'd with dandling," the changing aspects of the sky, the timid snail creeping into its shell, the caterpillar devouring foliage, are among the objects which are employed by the poet to point his moral. All betray an alert familiarity with everyday incidents of rustic existence. The fresh tone and the pictorial clearness of the many rural similes in the *Venus and Adonis* seem, in fact, to embody the poet's early impressions of the countryside, — impressions which lost something of their concrete distinctness and filled a narrower space in his thought in adult years, amid the multifarious distractions of the town.

'The subject, too, savours of the conditions of youth, — of what Shakespeare called in his *Sonnets* (LXX. 9) "the ambush of young days." Shakespeare chose to occupy his budding fancy with a somewhat voluptuous story — an unsubstantial dream of passion — which was first revealed to him in one of his classical school-books, and had already exercised the energies of famous versifiers of his own epoch in England and on the continent of Europe. As in the case of most youthful essays in poetry, the choice

of so well-worn a topic as Venus and Adonis shows Shakespeare to have embarked at the outset of his poetic career in a consciously imitative effort, even if the potency of his individuality stamped the finished product with its own hallmark. . . In it, recent impressions of the country life of Warwickshire seem to be fused, not merely with schoolboy devotion to Ovid and youthful enthusiasm for the new birth of English poetry, but with genuine appreciation of the taste and feeling which the Renaissance had generated in all cultivated minds of Western Europe. On foundations offered by the novels of Italy and France — some of the most characteristic fruit of Renaissance literature — Shakespeare at the height of his powers reared many of his best-known plays. The same elements of literary sustenance, the same force of literary sympathy, which fed the stream of Shakespeare's genius in its maturity, seem, in the eye of the careful student, to course in embryo through *Venus and Adonis*, "the first heir" of his invention.' (From 'Venus and Adonis.' Sidney Lee. 1905.)

'To say that the sixains of Venus and Adonis and the rhyme-royal of *Lucrece* are perfect, would be mere "blind affection," as Ben Jonson says. They are not; and they would be much less interesting if they were. For in that case the experienced and unsatisfactory critic would expect with a rueful certainty, what has happened in so many other cases of mocking-birds, who can learn anything but do nothing. The individual verses of the *Venus* have the mark which we have seen so often before, and which is an infallible symptom of the desire at any cost, however unconsciously, to get rid of . . the mark of excessive self-completion, of what we have called the bullet-mould. . . This effect is independent of mere punctuation at the verse end; you will find it in such a line as —

'"The studded bridle on a ragged bough"

where there is no stop at all, not so much as a comma. And in the same way the final couplet is apt to be too much isolated from the quatrain — a thing which, as has been also pointed out, was a valuable school for the continuous stopped couplet itself, but which is not always a beauty in the stanza. But here, also, the dæmonic element in Shakespeare shows itself, and here, fortunately, we can say that it shows itself at once. While he is musing over the supposed requirements of the metre the fire kindles, and the metre itself is transposed, transformed, transfused under his hand. Spenser had begun the *Kalendar* with this very stave thirteen years before, and had done nobly with it. But though perhaps [it] . . has a certain marmoreal dignity which the more passionate and human strains of the *Venus* do not invite, the advance in this direction of passionate humanity represented by prosodic movement is very great. It is no wonder that musicians should have seen the extraordinarily lyrical movement of "Bid me discourse," or that painters and naturalists should have acknowledged the astonishing feats of the episode of the horse. But the evidences of prosodic adequacy are omniform and omnipresent. In the single and early line —

'"Ten kisses short as one, one long as twenty,"

there is, when we consider the stage both of the poetry and of the poet, an almost uncanny mastery in the location of the pause, the distribution of the words of the hemistich, and the adoption of the redundant syllable So with the trisyllabic centre of

'"Leading him *prisoner* in a red rose chain,"

and the fingering of the vowels and of the suggested trochees in

'"Her two blue/windows/faintly/she upheaveth."'

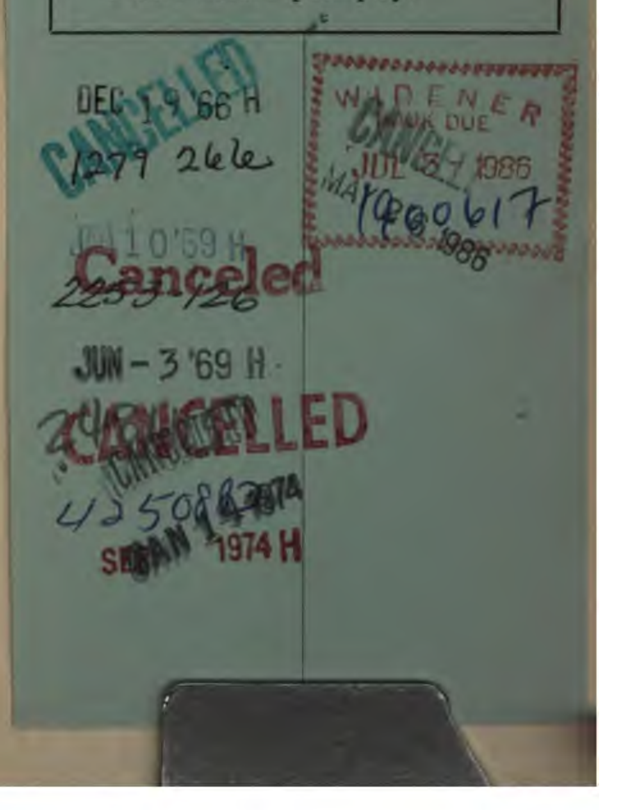
(From 'History of English Prosody,' George Saintsbury. 1908.)

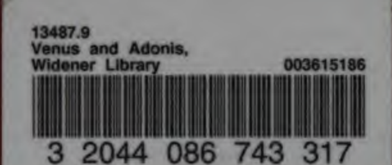
SELECTED CRITICISM

'The author could hardly have chosen a happier subtitle for *Venus and Adonis* than "first heire of [his] invention." It is exactly what a child of youth should be, in merit and defect alike; though, as is always the case with the state of youth when it is gracious, the merits require no allowance, and the defects are amply provided with excuse. In general class and form, it belongs to a very large group of Elizabethan poetry, in which the combined influence of the classics, of Italian, and, to a less degree, of recent French, literature are evident. For the particular vehicle Shakespeare chose the sixain of decasyllabic lines riming *ababcc* which had been used by Spenser for the opening poem of *The Shepheards Calendar.* This, like its congeners the rime royal and (in its commonest form) the octave, admits of that couplet, or "gemell," at the end which, as we know directly from Drayton and indirectly from the subsequent history of English prosody, was exercising an increasing fascination on poets. It is, perhaps, the least effective of the three, and it certainly lends itself least of all to the telling of a continuous story. But Shakespeare's object was less to tell a story than to draw a series of beautiful and voluptuous pictures in mellifluous, if slightly "conceited," verse; and, for this, the stanza was well enough suited. As for the voluptuousness, it stands in need of very little comment either in the way of blame or in the way of excuse. The subject suggested it; the time permitted if it did not positively demand it; and there is evidence that it was not unlikely to give content to the reader to whom it was dedicated. If it were worth while it would be easy to show, by comparison of treatments of similar situations, that Shakespeare has displayed his peculiar power of "disenfecting" themes of this kind even thus early. "He who takes it makes it" is nowhere truer than of such offence as there may be in *Venus and Adonis.*

"Its beauties, on the other hand, are intrinsic and extraordinary. . . To pass from mere melody of line and

passage to colour and form of description, narrative, address and the like: the pictures of the hare and of the horse and of the boar, the final debate of the pair before Adonis wrenches himself away, the morning quest — these are all what may be called masterpieces of the novitiate, promising masterpieces of the mastership very soon. If some are slightly borrowed, that is nothing. It is usual in their kind; and the borrowing is almost lost in the use made of what is borrowed. Naturally, this use does not, as yet, include much novelty of condition, either in point of character, or of what the Greeks called *dianoia* — general cast of sentiment and thought. It is a stock theme, dressed up with a delightful and largely novel variety of verse and phrase, of description and dialogue. But it is more charmingly done than any poet of the time, except Spenser himself, could have done it; and there is a certain vividness — a presence of flesh and blood and an absence of shadow and dream — which hardly the strongest partisans of Spenser, if they are wise as well as strong, would choose, or would in fact wish, to predicate of him.' (From 'Shakespeare: Poems.' George Saintsbury in the Cambridge History of English Literature. 1910.)


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